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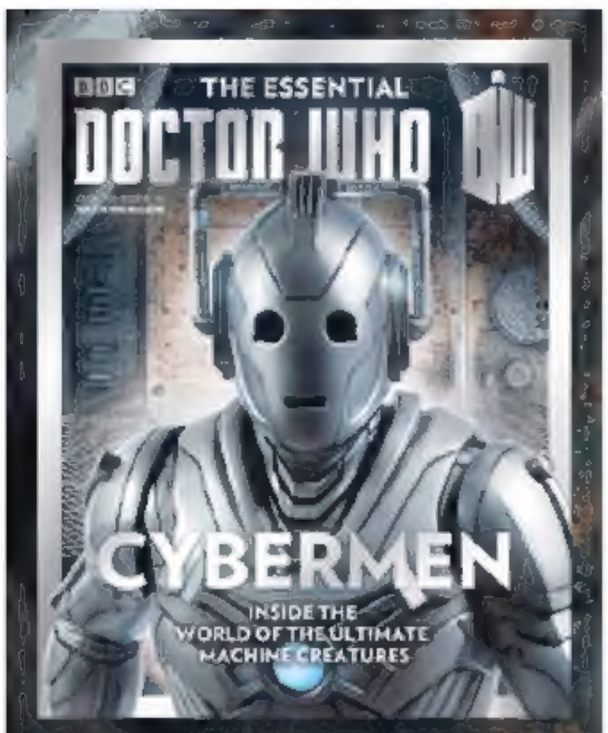
THE ESSENTIAL DOCTOR WHO

FROM THE MAKERS OF
DOCTOR WHO MAGAZINE

CYBERMEN

INSIDE THE WORLD OF THE ULTIMATE MACHINE CREATURES

CYBERMEN



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Much of the 1970s was a golden age for *Doctor Who* – unless you happened to be interested in Cybermen. They made only one major television appearance in that decade, 1975's *Revenge of the Cybermen*. So youngsters relied on books to fill them in on what they were missing.

In my case, a jumble sale yielded a rather battered copy of the 1968 *Doctor Who Annual*. The front cover featured a striking illustration of a Cyberman about to burst through the entrance of the TARDIS. Jamie was reaching for a spanner to defend himself, but the Doctor was restraining him. Very wise, I thought to myself. The novelisations of classic stories had already taught me that these emotionless cyborgs had the strength of ten men.

The adaptations written by the Cybermen's co-creator Gerry Davis featured evocative historical prologues. The information was sketchy but contained a vital clue to our enduring fascination with the Cybermen. While these monsters superficially resembled robots, their augmented suits contained the remnants of human beings. They were once like us, but had abandoned their decaying flesh in favour of plastic, metal and computers.

All of which continues to make the Cybermen more compelling than the generations of movie tin men that preceded them. If the Cybermen resembled people in silver uniforms it was because that's exactly what they were *supposed to be* – and it didn't take a great leap of the imagination to picture the organic remnants inside that armour.

The idea of the Cybermen remains just as disturbing as their appearance. The true inheritors of Kit Pedler and Gerry Davis' legacy are the modern-day writers who chronicle the tragedy and horror of the creatures' predicament.

Stories like these will always be part of the essential *Doctor Who*.

Marcus

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Photos by Joe McIntyre.

KIT PEDLER: THE MODIFIED MAN

Doctor Who was a relatively small part of Dr Kit Pedler's varied and fascinating career, yet the contributions he made to the programme – principally the co-creation of the Cybermen – still resonate today.

FEATURE BY MICHAEL SEELY

When story editor Gerry Davis and producer Innes Lloyd joined *Doctor Who* early in 1966, they were determined to put their own stamp on the programme. To this end, as Lloyd told interviewer Jeremy Bentham 17 years later, they were after a story adviser "who had a good scientific background." Someone, he added, "who could provide us with real information, and who could show us where science was perhaps going wrong."

Acting on a tip from Lloyd, Davis went to see Kit Pedler's work at the Institute of Ophthalmology, where Pedler was in charge of the electron microscopy department. Writing in David Banks' 1988 book *Cybermen*, Davis recalled that 'the research department he had created was rather like a sci-fi adventure itself, attempting to reproduce vision for the blind... It was hoped that a TV camera might convert images into the kind of electrical impulses the retina normally sends to the cortex of the brain.'

Davis was delighted to have met a scientist who not only loved mainstream science-fiction but also wasn't unduly bothered when narrative expediency pushed aside orthodox accuracy. Davis and Lloyd had found their man.

Pedler's first contribution to what he called the "genial hokum" of *Doctor Who* was a story outline utilising an idea quite new to the programme – a rogue, sentient computer that wants to take over the world. Pedler's story was scripted by Ian Stuart Black as *The War Machines* and began shooting in May 1966 around London's Bedford Square, very close to the Institute. Pedler's colleagues thought his venture into children's television was most amusing – particularly because in June he was due to become Reader of Anatomy for the University of London, effectively a professorship.

Next, with another series of *Doctor Who* due to begin production in August, Pedler asked if he could write his very own story. The BBC agreed – which, for an untried writer, was extremely unusual.

Accordingly, Davis and Pedler started swapping ideas. One of their starting points was a speculative theme derived from the discussions Davis had conducted with potential story advisers: "An unknown planet emerges to join the solar system and comes into orbit alongside the Earth. It starts to drain the Earth's energy supply. Then astronomers notice that it is a reverse image of the Earth – what happens next?"

As the two developed the idea, it was established that the chief setting would be an international tracking station located at the South Pole. With the production team anxious for a new monster that would be just as popular as the Daleks, the next question was who the main antagonists might be.

The term cyborg (cybernetic organism) had been coined in 1960 by Manfred Clynes and Nathan S Kline; in his introduction to the 1965 book *Cyborg: Evolution of the* ▶

Left: *Doctor Who*'s original cyborg. Designer Sandra Reid consulted Kit Pedler when she designed the Cybermen for *The Tenth Planet* (1966).

Opposite page left: Sir Charles Summer (William Mervyn) and the Doctor (William Hartnell) neutralise one of WOTAN's mobile computers in Episode 4 of *The War Machines* (1966).

Opposite page right: The action in *The Tenth Planet* was concentrated in the tracking room of the Snowcap base. The set was designed by Peter Kindred.

INFLUENCES

Among science-fiction writers, Kit Pedler cited Ray Bradbury as the very best. But he was equally in thrall to less serious examples of the form, enjoying in particular the *Dan Dare: Pilot of the Future* comic strip featured in the *Eagle*.

In his 1979 introduction to a compilation of the strips, Pedler recalled that 'When Dan Dare was at the height of his success, I was qualifying as a medical doctor and had children of just the right age to give me the excuse to read it avidly each week – to see whether it was suitable for them of course!'

Another inspiration – especially for the South Pole setting of *The Tenth Planet* – was Pedler's love for the 1951 film *The Thing from Another World*, which is set at the North Pole. Indeed, Pedler once told his daughter Carol that there was a sequence in that film which was one of the most frightening things he'd ever seen.

◀ *Superman*, Clynes argued that a cyborg would be more flexible than a human being because 'it was not bound to a lifetime of heredity.' Taking a darker view, Pedler told *World Medicine* in 1967, "If you're going to replace people with bits of nylon, plastic and stainless steel, you might as well go the whole hog and construct a completely survivable man. Humans are very weak, with soft flesh and so on. If you replace them completely you produce something that is very strong physically, completely survivable, and also totally undesirable."

Supposing, then, that the space travellers from this mysterious new planet were cybernetic humans? Along with his wife Una, Pedler mused on the possibilities in their garden at 119 Parkhill, Clapham. "We were discussing spare-part surgery and conceived the idea of someone with so many mechanical replacements that he didn't know whether he was a human or a machine," he told the *Radio Times* in 1968. It was Una, however, who came up with the story's title – *The Tenth Planet*.

Davis and Pedler were already enthused by the Cybermen's potential to appear in more than one story. But Pedler now had to go ahead and actually write the initial one. He was issued with a contract for *Doctor Who and the Tenth Planet* on 17 May, with the scripts expected to be delivered on 6 June. Davis told fan magazine *DWB* in 1988 that Pedler felt rather daunted by writing a whole *Doctor Who* story by himself and after only a few pages suggested a writing partnership.

Exactly how the collaboration worked at this early stage is unclear. What's certain is that Pedler could only write dialogue; he simply didn't know how to move a story along. This is where Davis came in, with his feel for structure and character dynamics. There's no way that Pedler, a novice, could have written *The Tenth Planet* on his own, any more than Davis could have operated an electron microscope.

Pedler had far more important things to worry about, however. Prey for many years to problems with his stomach, he was admitted to St George's Hospital in Tooting Bec and emerged with a reduced abdominal gut. The man who had imagined the dehumanising effects of medicine had himself become a modified man, and would never be quite the same again.

Discussions regarding *The Tenth Planet* continued during Davis' hospital visits, and the four scripts were ready in early July.

As written, the Cybermen were to have far more human features than the end product: 'Their faces and heads are normal but under the hair on the head is a shining metal plate... (this could be disguised by a hat). Their faces are all rather alike, angular and normally good looking. On the front of their trunks is a mechanical (computer like) unit consisting of switches, two rows of lights and a short moving proboscis. They carry (exotic) side arms. At elbow joints and shoulders there are small ram-like cylinders acting over [sic] the joints.' Their voices, meanwhile, were to be 'flat but not Dalekish, hard in tone.'

Derek Martinus, director of *The Tenth Planet*, spoke to *DWB* in 1986, recalling that Pedler didn't seem to show any signs of his recent ill health. "Kit Pedler was a brilliant, brilliant man, always restless and on the move – quite the stereotype of a crazy doctor," he said. "He was a brilliant research doctor and was working on this sort of thing himself. That made it fascinating, the fact that this fantasy of cybernetic men was just an extension of what he was working on as a researcher in real life."

Among the changes made to the script during production, the writing out of William Hartnell's Doctor was the most significant. It's tempting to think that Pedler's recent collapse from ulcerative colitis, and his subsequent 'death' and resurrection on the operating table, may in part have been the inspiration for the change-over from one Doctor to the next.

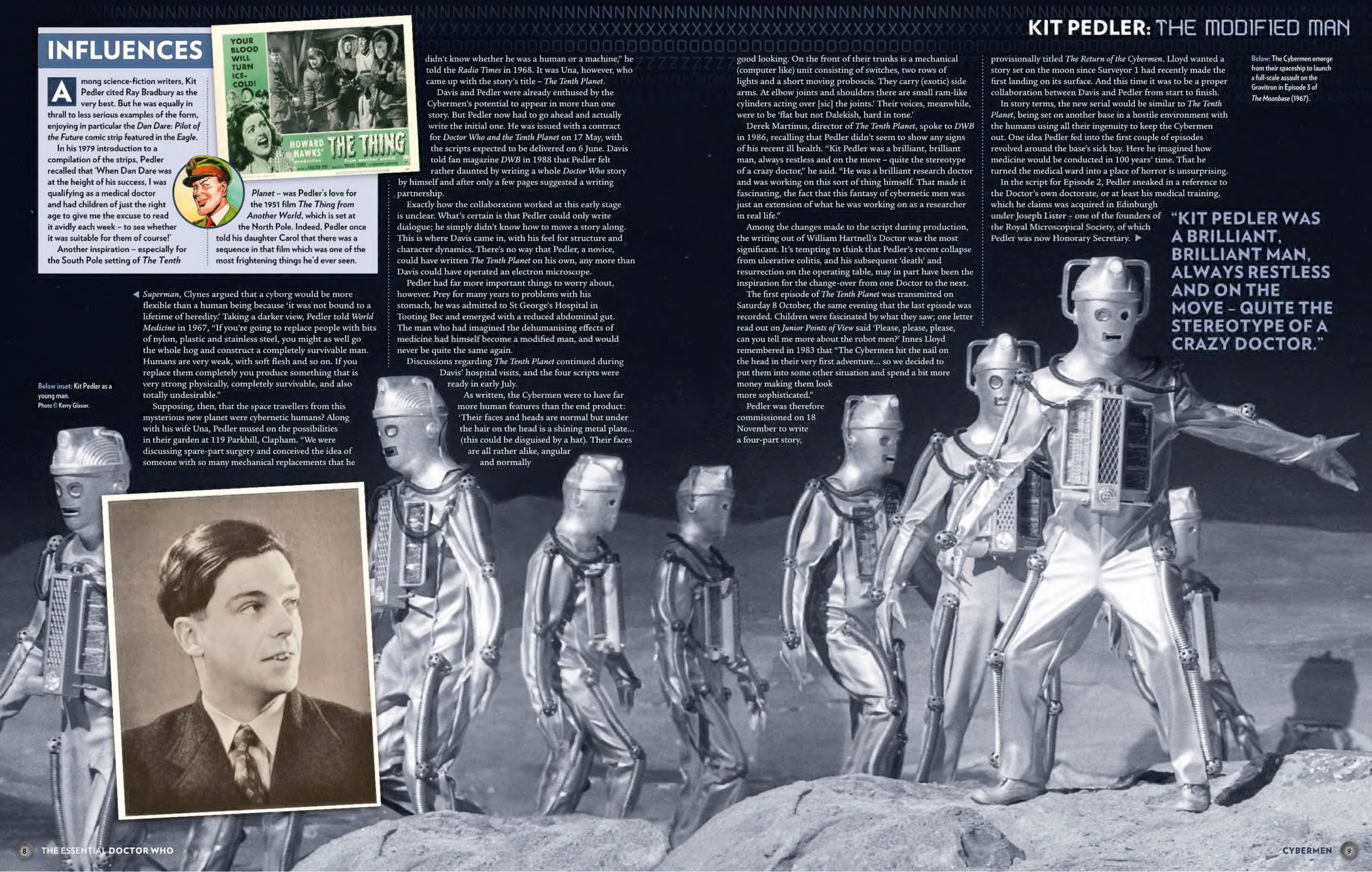
The first episode of *The Tenth Planet* was transmitted on Saturday 8 October, the same evening that the last episode was recorded. Children were fascinated by what they saw; one letter read out on *Junior Points of View* said 'Please, please, please, can you tell me more about the robot men?' Innes Lloyd remembered in 1983 that "The Cybermen hit the nail on the head in their very first adventure... so we decided to put them into some other situation and spend a bit more money making them look more sophisticated."

Pedler was therefore commissioned on 18 November to write a four-part story, provisionally titled *The Return of the Cybermen*. Lloyd wanted a story set on the moon since Surveyor 1 had recently made the first landing on its surface. And this time it was to be a proper collaboration between Davis and Pedler from start to finish.

In story terms, the new serial would be similar to *The Tenth Planet*, being set on another base in a hostile environment with the humans using all their ingenuity to keep the Cybermen out. One idea Pedler fed into the first couple of episodes revolved around the base's sick bay. Here he imagined how medicine would be conducted in 100 years' time. That he turned the medical ward into a place of horror is unsurprising.

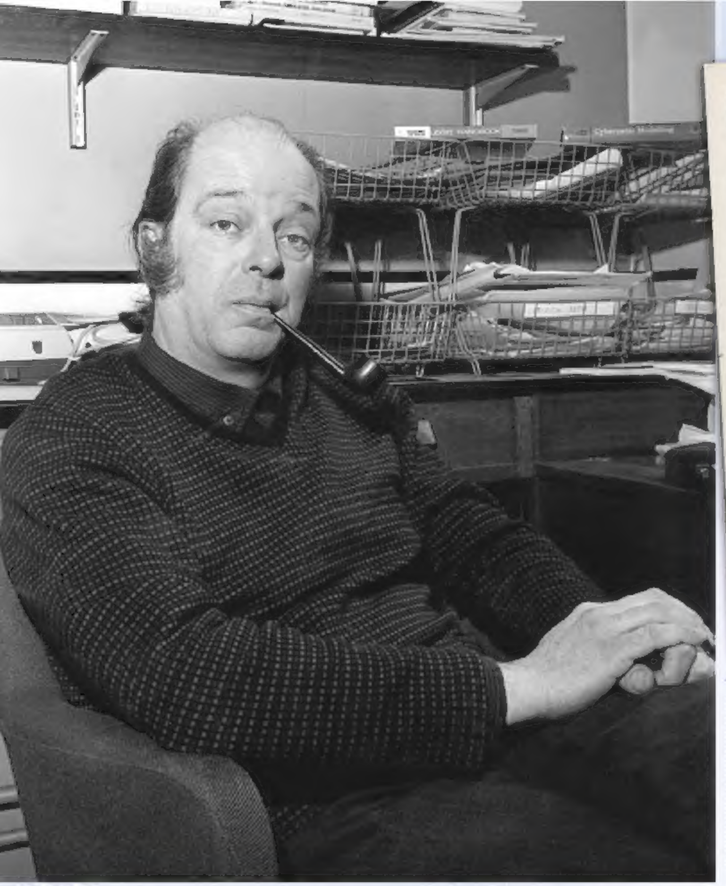
In the script for Episode 2, Pedler sneaked in a reference to the Doctor's own doctorate, or at least his medical training, which he claims was acquired in Edinburgh under Joseph Lister – one of the founders of the Royal Microscopical Society, of which Pedler was now Honorary Secretary. ▶

Below inset: Kit Pedler as a young man.
Photo © Kerry Glasier.



"KIT PEDLER WAS A BRILLIANT, BRILLIANT MAN, ALWAYS RESTLESS AND ON THE MOVE – QUITE THE STEREOTYPE OF A CRAZY DOCTOR."

Below: The Cybermen emerge from their spaceship to launch a full-scale assault on the Gravitron in Episode 3 of *The Moonbase* (1967).

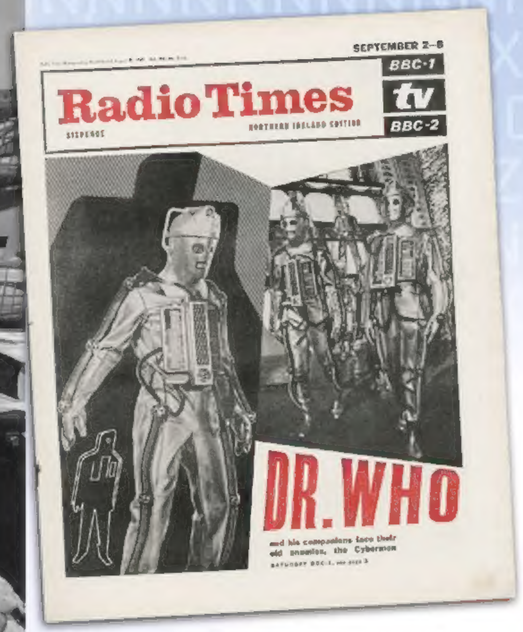


"IF YOU'RE GOING TO REPLACE PEOPLE WITH BITS OF NYLON, PLASTIC AND STAINLESS STEEL, YOU MIGHT AS WELL GO THE WHOLE HOG AND CONSTRUCT A COMPLETELY SURVIVABLE MAN."

Above: Pedler in his office at the Institute of Ophthalmology. Photo © Mirrorpix.

Top right: *The Tomb of the Cybermen* was preceded by this remarkably avant-garde *Radio Times* cover. Pedler was sufficiently impressed to retain a copy in his cuttings file.

Right: "We will use the power of cybernetics..." The deadly Cybermats were introduced in *The Tomb of the Cybermen*.



Pedler also named the hurricane which the moonbase is tracking after his daughter Lucy.

The first three episodes of what became *The Moonbase* were delivered just before Christmas, with the final one officially delivered on 4 January 1967. By now Pedler's presence in the production team was attracting notice; he was written up in *Radio Times* and the *Observer* as well as appearing on the BBC2 arts review programme *Late Night Line Up* on 11 February – the same evening on which *The Moonbase* began transmission.

Between them, Kit Pedler and Gerry Davis, supported by Innes Lloyd, had changed *Doctor Who* forever. They may not have realised it, but they had begun to alter the programme from a frightening (for some) tea-time science-fiction adventure series into a full-on horror serial, setting the pattern for another year's worth of stories. In addition, they'd created a template for what *Doctor Who* fans would later describe as the 'base under siege' story.

As *The Moonbase* continued transmission, Lloyd told Pedler and Davis to go away and write the best Cyberman story yet, commissioning Pedler on 3 March. As it turned out, the new serial was overseen by Peter Bryant and Victor Pemberton, incoming producer and story editor respectively, and would have several titles – *Doctor Who and the Cybermen Planet*, *The Ice Tombs of Telos* – before settling on *The Tomb of the Cybermen*.

This time Pedler and Davis took as their starting point the classic 1932 film *The Mummy*, in which a group of archaeologists wake up an ancient evil. Since mummies are the embalmed dead with some of their internal organs removed and kept in jars, it doesn't stretch the imagination too far to imagine how this relates to Cybermen.

The deserts of Egypt would be the basis for the sandy wastes of Telos, there would be a sarcophagus of sorts in the Cybermen's recharging room, and bas-relief illustrations were to be plastered around their base. The Egyptians revered Scarab beetles, so the Cybermen would also have a form of pet, silver woodlice-like creatures called Cybermats.

According to story editor Victor Pemberton, the Cybermats were entirely Pedler's idea. They were modelled in part on the 'tortoise', a cybernetic toy designed and built by the British physiologist William Grey Walter in the 1950s. Naturally, Pedler had built his own versions. His son Mark remembered that "Dad used to build electric cats, mice, little Heath Robinson devices, very sophisticated for those days, that would react to light. They were on wheels and their heads would move."

The dialogue this time featured a lot of mathematical and 'logical' talk, so it may well have been this which Pedler was remembering in 1979 when he noted that "One of the teleplays I wrote had a robot speaking a real machine language called COBOL and a 14-year-old wrote me a disdainful letter pointing out an error in the COBOL which invalidated half the plot!"

The scripts for *Tomb* were delivered in April and the result was transmitted in September as the first story of the fifth series. It would get a distinctive *Radio Times* cover, preserved by Pedler in his growing archive of newspaper clippings.

Children were scared by the Cybermen, of that there is little doubt. Ann Lawrence, television critic for the *Daily Worker*, thought she'd discovered the secret of the Cybermen's 'success' when she asked her daughter why they, rather than the Daleks, gave her nightmares: 'She replied that the Cybermen looked like terrible human beings, whereas the Daleks were just Daleks.'

Frights and suspense were one thing, but violence was quite another. A new BBC1 discussion programme called *Talkback* was due to debate the violent content of *Doctor Who* in its first episode on 26 September, with Pedler selected as the programme's embattled representative. The last episode of *Tomb*, featuring a Cyberman expiring in a mess of white foam, had gone out just a few days before. "I can't think of anything more disgusting and revolting and unsuitable for children," said one mother interviewed on the programme.

Despite the controversy, it wasn't long before the BBC wanted yet another Cyberman story, this one to close the fifth series some 30 weeks after *The Tomb of the Cybermen* had launched it. For *The Wheel in Space*, Pedler would provide the ideas but another writer – the show's very first story editor, David Whitaker – would turn them into a six-part story. Whatever notes Pedler wrote for Whitaker are long since lost, but apparently he came up with the name for the titular space station – the Wheel – and did much to envisage how such a place would operate.

This new story went into production in April 1968, by which time Pedler was producing yet another set of ideas. Recycling the title *The Return of the Cybermen*, he envisaged a Cybermen invasion of Earth in a story that introduced the military taskforce UNIT, devised by Peter Bryant and Derrick Sherwin. It was Sherwin who took script credit this time, with *The Invasion* (as it became known) featuring a Pedler innovation that had been gestating for some time.

'In real life the trend of politicians and planners to discount the emotions of those they control alarms Dr Pedler,' an interviewer in *World Medicine* had reported the year before. 'Perhaps with this in mind he has something nasty in store for the Cybermen. He is considering confronting them with feelings – long repressed, upsetting feelings from way back in their mental evolution.'

Giving the Cybermen a concentrated dose of the emotion fear via the so-called Cerebraton Mentor was a fascinating departure, and *The Invasion* itself became one of the most popular and successful stories of its time. But by this stage Pedler was outgrowing *Doctor Who* and getting ready to bid *adieu* to his cybernetic ogres.

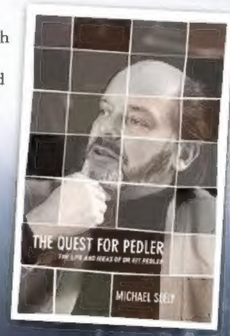
Indeed, when he spoke to *Radio Times* shortly before the serial's transmission in November 1968, he provided them with an apt, albeit premature, epitaph. Looking back at the appeal of the Cybermen and what they'd meant to him as a writer and scientist, he pointed out that they were "strong and immortal but the antithesis of everything I conceive to be human."

SCIENCE FACT

Christopher Magnus Howard Pedler was born on 11 June 1927, and from the mid-1960s onwards successfully balanced careers in scientific research and television entertainment. *Doctor Who* was his first major success as a scriptwriter. The friendship he forged with the show's story editor Gerry Davis directly led to their next venture, the environmental thriller *Doomwatch*. The series ran from 1970 to 1972, spawning a 1972 feature film and a 1999 TV movie.

Pedler's published work included the non-fiction books *The Quest for Gaia* (1979) and *Mind Over Matter* (1981), the latter based on a series he devised for Thames Television. He died of a heart attack on 27 May 1981, aged 53.

Bottom: "That was just a dozen of them," says Brigadier Lethbridge-Stewart (Nicholas Courtney) in Episode Eight of *The Invasion* (1968). "I'd hate to have to meet a hundred." He is joined by Isobel Watkins (Sally Faulkner, left) and Zoe Heriot (Wendy Padbury) in the battle against the Cybermen.



Abridged from *The Quest for Pedler: The Life and Ideas of Dr Kit Pedler* by Michael Seely, available from Miwk Publishing. RRP £22.99. *www.miwkpublishing.com*

THE TENTH PLANET

THE SOUTH POLE, DECEMBER 1986. The Snowcap base of International Space Command monitors the progress of *Zeus 4*, a rocket carrying an atmosphere-testing probe into orbit around Earth. Astronauts Dan Schultz and Glyn Williams keep in regular contact with Snowcap commander General Cutler and his chief scientist Dr Barclay.

Shortly after the Doctor, Ben and Polly arrive at the underground base Schultz witnesses a bizarre phenomenon – the appearance of a new planet in orbit between Mars and Venus. Then the *Zeus 4* power cells show an inexplicable loss and the astronauts begin to suffer physical weakness.

Polly realises that the new world looks familiar, and the Doctor begins to tell Barclay that millions of years ago the Earth had a twin planet...

An alien spacecraft lands undetected at the South Pole, and three of its occupants make a surprise entrance to the base. They are Cybermen from the new planet, Mondas, and their aggressive intent is made clear when they kill one of the guards.

The Earth begins to lose energy as the new planet draws nearer. Meanwhile *Zeus 4*'s fuel cells are exhausted and contact with Schultz and Williams is lost.

As the energy drain increases, Cybermen land *en masse* at various locations around Earth. At the Snowcap base, Cutler's priority is the safety of his son in *Zeus 5*, the rocket launched to rescue Schultz and Williams. He initiates the unauthorised use of a doomsday device called the Z-Bomb, despite Barclay's warning that the resulting radiation from Mondas will be catastrophic for them all.

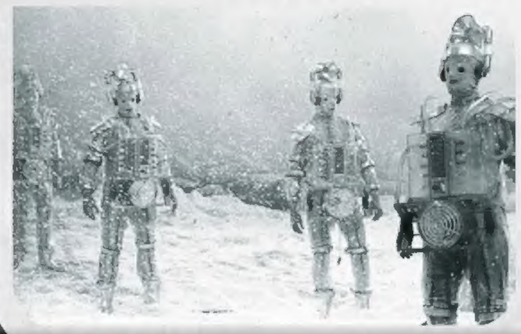
> ***"We are equipped to survive. We are only interested in survival."*** Krail, Episode 2

Cutler's son reports that Mondas appears to be fading up and down, and the Doctor confirms that the new planet cannot absorb much more energy without burning out.

More Cybermen arrive, kill General Cutler and take Polly hostage aboard their ship. The Cybermen say they will consider the Doctor's suggestion that they live alongside humans, but secretly plan to use the Z-Bomb to destroy the Earth, ending the energy drain that threatens Mondas.

The Doctor is taken to the Cybermen's spaceship and kept prisoner alongside Polly. At the Snowcap base, Ben and the others deduce that Cybermen are susceptible to radiation and overcome some of their captors with nuclear reactor rods.

Mondas and its Cybermen disintegrate, but for the ailing Doctor the adventure is "far from being all over"...



TECHNOLOGY

Mondas may be Earth's twin planet, but its inhabitants clearly boast more advanced technology than anyone at International Space Command can muster.

The Cybermen descend in stout and functional spaceships that traverse the distance from Mondas with impressive speed. Of the insides of these spaceships we see relatively little, but the mysterious restraining devices that lock Polly and then the Doctor into their chairs only relax when the disintegrating Mondas loosens its grip on the Earth.

The Cybermen's flickering chest units play a vital role in the maintenance of their bodies but have other functions as well. A switch on the front channels a hypnotic charge through the Cybermen's fingertips, instantly rendering a victim unconscious. A slot at the top houses a hand-held microphone that Krail uses during his interrogation of John Dyson, the Snowcap's supervising engineer.

The chest units also serve as holsters for the Cybermen's twin-handled guns. These scorching devices are accompanied by a piercing electronic whine and prove devastating. Unfortunately for the Cybermen they are equally fatal when wielded by their human opponents.

THE CYBERMEN

The Tenth Planet is a game of chess with the invaders from Mondas; at one point the Doctor even tells the Cybermen "Stalemate I think, don't you agree?" But beneath this battle of wits lies a struggle for survival. It's not only the Cybermen who face extinction, but also their home planet, General Cutler's son and ultimately the Doctor himself.

Mondas is an energy parasite, home to a race who give their dying bodies a new lease of life by upgrading them with computers, metal and plastic. Cyberman Krail seems baffled that the beleaguered occupants of the Snowcap base don't immediately recognise this as a sensible idea. "We have freedom from disease, protection against heat and cold, true mastery," he says in Episode 2. "Do you prefer to die in misery?"

This speech is typical of these relatively verbose Cybermen, whose names, stolen cloaks and sweeping hand gestures reinforce an idea central to Kit Pedler's story. These creatures were once human, but have not yet given their entire bodies over to a cybernetic 'upgrade'.

The Cybermen's eerie sing-song voices are unique to this story and suggest that intelligibility wasn't high on their list of essential functions when they fitted electronic larynxes.

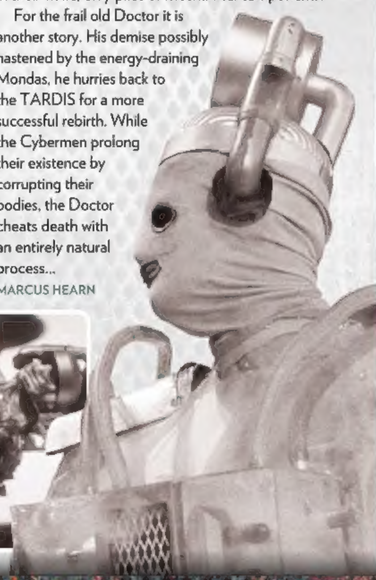
The last vestiges of humanity in their appearance – the flesh-covered hands, the facial features smothered by homogeneous fabric masks – arguably make these Cybermen the most horrifying of all. The 'work in progress' nature of their bodies is an obvious penalty of their misguided ethos. The metal rings that surround their legs resemble calipers pinned to frail or crippled limbs, while their cumbersome chest units replace the functions of diseased or absent major organs.

Despite their slightly ramshackle appearance, these Cybermen boast incredible strength. Krail effortlessly mangles a machine gun, warning Ben that "It is quite useless to resist us. We are stronger and more efficient than your Earth people." They remain susceptible to their own weaponry, however, and have an Achilles heel in the radiation that makes them so wary of the base's reactor room.

The collapse of Mondas brings the death of the remaining Cybermen at the end of the story. As the planet disintegrates the organic elements of the Cybermen wither and vanish, suggesting a symbiotic link with their home planet. They leave no dead bodies in their wake, only piles of mechanical components.

For the frail old Doctor it is another story. His demise possibly hastened by the energy-draining Mondas, he hurries back to the TARDIS for a more successful rebirth. While the Cybermen prolong their existence by corrupting their bodies, the Doctor cheats death with an entirely natural process...

MARCUS HEARN



CLASSIC SCENE

EPISODE 2

In the Snowcap tracking room the Doctor and Polly challenge Krail, the lead Cyberman, when he tells the captive humans that they will be taken to Mondas. The exchange includes one of the last great pronouncements by the original Doctor.

Krail: You must come and live with us.
Polly: We cannot live with you. You're so different – you've got no feelings.
Krail: Feelings? I do not understand that word.
The Doctor: Emotions. Love, pride, hate, fear... have you no emotions, sir?
Krail: Come to Mondas and you will have no need of emotions. You will become like us.

ESSENTIAL DATA

- Four episodes
- Originally broadcast: 8-29 October 1966
- Average viewing figure: 6.8 million

Writers: Kit Pedler and Gerry Davis
Story editor: Gerry Davis
Designer: Peter Kindred
Costumes: Sandra Reid
Director: Derek Martinus
Producer: Innes Lloyd
Main cast: William Hartnell (Dr Who), Anneke Wills (Polly), Michael Craze (Ben), Robert Beatty (General Cutler), David Dodimead (Barclay), Dudley Jones (Dyson), Earl Cameron (Williams), Alan White (Schultz), Callen Angelo (Terry Cutler), Reg Whitehead (Krail, Jarl), Harry Brooks (Talon, Krang), Gregg Palmer (Shav, Gern), Peter Hawkins, Roy Skelton (Cybermen voices)

GERRY DAVIS: THE CYBER CONTROLLER

Doctor Who's former story editor Gerry Davis worked alongside Kit Pedler during the creation of the Cybermen, as he discussed in this largely unseen interview conducted in 1990.

INTERVIEW BY **ANTHONY CLARK**

If the Daleks were the mutant consequence of reckless atom-splitting then the Cybermen were the monstrous spawn of unscrupulous and irresponsible medical experimentation – an army of Frankenstein's creations for the computer age. Like all the best monsters they tapped into both primal fears and the popular psyche in equal measure.

Doctor Who's recently appointed scientific advisor, Dr Kit Pedler, and the equally new story editor, Gerry Davis, had formed a close friendship – an alliance of like-minded men, both of them fascinated yet apprehensive about their changing world. For 1966 wasn't just about winning the World Cup. Prime Minister Harold Wilson had promised to refashion the country using "the white heat of technology". The future was just around the corner.

After a series of wide-ranging discussions Davis decided it was time to focus his new friend's thoughts in the hope of uncovering something that could be incorporated into *Doctor Who* – a programme that needed bolstering, in Davis' view, with a healthy injection of factual science.

"I asked Kit what frightened him," said Davis, "and to my surprise he started talking about advances in medical techniques. He was worried about where the latest remedial procedures would take us."

Although the first human heart transplant was a year away, research into organ replacement was already well established. Both men were also mindful of the medical atrocities inflicted by the Nazis on concentration camp prisoners. What would happen, the two men thought, if these worlds collided?

"Kit wondered how far down the road of replacement surgery a person would have to go before they started to lose their humanity," continued Davis. "And what would happen if it then became possible to not only repair the human body but to also enhance it?"

Resilient plastic for skin, robust pumps and filters replacing heart and kidneys, computers enhancing brain power... The birth of the Cybermen was suddenly just a step away, and it was a process that was as exciting for their creators as it proved popular with viewers. The human robots were a hit. However, for contractual reasons Episodes 1 and 2 of the Cybermen's first TV appearance, *The Tenth Planet* (1966), were credited solely to Pedler, despite the scripts being entirely written by Davis.

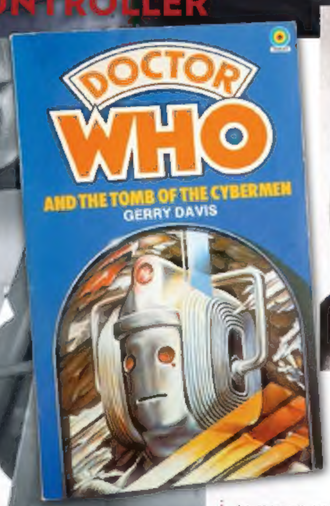
Left: Gerry Davis, the co-creator of the Cybermen, pictured in his later years.

Opposite page: *The Tomb of the Cybermen* (1967) was the third of the *Doctor Who* scripts Davis co-wrote with Kit Pedler. In 2013 current showrunner Steven Moffat described it as "one of the best *Doctor Who* stories ever made. It is absolute genius."

"Although Kit was deeply involved in the creative process – contributing both scientific ideas and plot elements – he didn't write the final scripts," Davis explained. "That was my job."

The Tenth Planet added more than two million viewers to the series during its four-week run, ensuring that the Cybermen would return. "They were so successful," Davis explained. "They were brought back due to public demand, you could say. As soon as everyone saw the viewing figures it was clear that we needed to bring them back." ▶

"KIT WONDERED HOW FAR DOWN THE ROAD OF REPLACEMENT SURGERY A PERSON WOULD HAVE TO GO BEFORE THEY STARTED TO LOSE THEIR HUMANITY."



Work duly commenced on *The Moonbase* (1967), a serial, Davis admitted, that was reminiscent in some respects of the first Cyberman tale, but this time with plenty of added science. "Kit really acted as the scientific advisor on this story. He went down to the studio and made sure that the lunar base looked liked something... not just a bunch of flashing lights and dials.

"And we also had the Gravitron, which was largely his idea – a device that could control the Earth's weather systems by alienating gravity. It could change the tides and track storm systems. It was also the key to the story. The Cybermen wanted to get hold of the Gravitron so that they could alter the Earth's weather. The wanted to dominate humanity by dominating the elements."

As with *The Tenth Planet*, the Cybermen's mastery over their own biology and that of others was a major plot device. But, whereas before they'd simply alluded to the processes involved in their cybernetic transformation, this time around viewers started to see their methods as they turned the human lunar operatives into automata.

In an early draft of the script the Cybermen planned to convert the Doctor into one of their own, an idea revisited in their third appearance, *The Tomb of the Cybermen* (1967). This was a story that Davis was extremely proud of. "That was the last thing I delivered before leaving the show," he said. "I'd been asked to stay on and become producer but I was looking for something new... something different. I felt I'd done my time on *Doctor Who*."

His parting contribution was once again played out around a large central set, an approach that Davis thought made best use of *Doctor Who*'s limited resources. "Instead of spreading the money over four half-hour instalments and getting lots of rather tatty-looking sets I felt it better to get one really good-looking set and marshal the action around it, rather like a stage play," he explained.

Tomb majored on the Cybermen's mix of flesh and technology and their ability to convert humans into their own kind. "You will be like us," the Controller chillingly tells his human captives, a line that sums up the fundamental menace of the Cyber race.

The Cybermen carried on without Davis, leaving Pedler to find other writing partners to animate his plot ideas. *The Wheel in Space* was scripted by David Whitaker and transmitted in 1968. *The Invasion* was scripted by Derrick Sherwin and screened later that year. In the latter the tragic corruption of the Cybermen's humanity was taken a step further when the partially upgraded Tobias Vaughn (played by Kevin Stoney) took the lead.

It wasn't until 1974 that Davis was asked to return to his creations, having been invited back by the then *Doctor Who* script editor Robert Holmes. The pairing wasn't harmonious and after many rewrites the script was taken out of Davis' hands. "I know what it's like to rewrite a story – I did it with *The Celestial Toymaker* – so I'm not blaming Bob Holmes. More money became available but I was too busy to amend the script one more time," Davis would later explain.

In private he admitted to not liking the finished result, which was transmitted as *Revenge of the Cybermen* in 1975. He believed that his story about abandoned human miners trapped inside an asteroid made more sense than Voga, the planet of gold, and its skulking alien inhabitants. That didn't stop Davis being absolutely delighted when in 1983 the story was chosen to be the first *Doctor Who* home video release.

In the same year Davis made one last pitch to the *Doctor Who* production team with a story partly inspired by the success of Terry Nation's *Genesis of the Daleks*. It combined the 'two time zones' structure of *The Ark* with elements from *The Savages* (both of them William Hartnell adventures he'd overseen as story editor) in a serial set on the Cybermen's home planet, Mondas. Davis wanted to explain how the Cybermen had come into existence but his story of a power-mad king intent on using technology to make him and his followers invincible failed to get a commission. Davis returned to his work as a tutor at the UCLA Film School in America, slightly irritated at the way his cybernetic creation – cooked up in an exchange of high ideas with his friend Kit Pedler all those years ago – had been treated.

"I don't like the emotion – they're not supposed to have feelings; that's the whole point," he said, calling the new-look design that first featured in *Earthshock* "dog-faced". And it wasn't meant to be a compliment.

Later in the decade Davis approached David Banks, the actor who had played the Cyber Leader in *Earthshock*, when he discovered he was compiling a book about the Cybermen. He gave Banks an outline for the rejected *Genesis of the Cybermen* story, which was duly included in the book. And for Davis, that marked the end of his input into Cyber history.

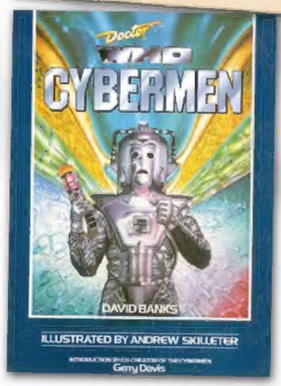
Gerry Davis was a hugely well-read man with an interest in opera, theatre and technology. His record collection was as large as his library, much of which was inherited from his father, himself an avid reader and collector of first editions. But his first and last love was people; he gave all his time to those he met, especially his friends.

He was a proud man, too – proud of the Cybermen and his contributions to *Doctor Who* and also proud of *Doomwatch*, the eco drama he created with his old friend Kit Pedler. I can report this with absolute certainty as Gerry was my friend. In fact I owe him my career.

"I think you could write for a living," he once told me. And now I do.

PROPHET OF DOOM

Born in February 1930, Gerry Davis started out as a newspaper reporter in Hastings and continued writing during a four-year period spent with the Merchant Navy. Having done some acting, he aimed to become a stage director, but a move to the Canadian Arctic Circle in 1951 gave little scope for this until he began writing for CBC Radio in 1953. With his wife terminally ill, he returned to England in 1960 and spent nine months at Granada Television. Following his wife's death, he worked in Rome, studying opera and translating films, before returning to England and joining the BBC, where he acted as story editor and script editor on *United!*, *Doctor Who*, *The First Lady*, *Softly, Softly: Task Force* and *Doomwatch*; the last of these was an environmental thriller series he co-created with Kit Pedler. Moving to the USA, he wrote for the Aaron Spelling series *Vega$*, co-scripted the feature film *The Final Countdown* and later became a lecturer at UCLA. He died from cancer in August 1991. ANDREW PIXLEY



Top left: Kit Pedler and Gerry Davis in the *Doomwatch* production office.

Above: The *Radio Times* promotes the first episode of *Doomwatch* in February 1970. "The days when you and I marvelled at the 'miracles' of science are over," said Davis inside. "We've grown up now – and we're frightened."

Left: David Banks' 1988 book *Cybermen* included contributions from Davis.

Top: The Gravitron set, designed by Colin Shaw for *The Moonbase* (1967).

Top right: The first edition of Davis' 1978 novelisation *The Tomb of the Cybermen*, and the author illustration from the dustjacket.

Above and right: Public reaction to a *Moonbase* Cyberman was tested on the streets of London in early 1967. These photographs were from Davis' own collection.

"AS SOON AS EVERYONE SAW THE VIEWING FIGURES IT WAS CLEAR THAT WE NEEDED TO BRING THEM BACK."

RETURN TO THE TENTH PLANET

Alexandra Tynan designed the first Cybermen in 1966 and 1967. She recalls their slightly haphazard creation, and unveils a brand-new design inspired by Kit Pedler's original brief.

INTERVIEW BY **MARCUS HEARN** ILLUSTRATIONS BY **ALEXANDRA TYNAN**

"Daleks are a bit dim, aren't they?" says costume designer Alexandra Tynan. "All they've learned how to do over the years is climb stairs and change colour!"

Alexandra is perhaps biased. She is, after all, partly responsible for creating the only monsters to ever truly rival the Daleks' popularity. In 1966, when she called herself Sandra and went by her maiden name Reid, Alexandra designed the Cybermen for *The Tenth Planet*. The following year she advanced the creatures' evolution when she completely redesigned them for *The Moonbase* and *The Tomb of the Cybermen*.

Alexandra had various costume-making jobs before answering an advertisement in the *Daily Telegraph* and joining the BBC in 1964. Part of the influx of young talent that accompanied the launch of BBC2, she soon found herself sharing an office with *Doctor Who* costume designer Daphne Dare. "The BBC was the best training in the world," she says. "There was a roster and I did everything – drama, quiz programmes, light entertainment. I used to buy Val Doonican's sweaters. He was terrific actually. He came from the south of Ireland and I'm from Belfast, so we had a jokey rivalry."

Doctor Who initially came as an unwelcome distraction. "I'd seen what Daphne put up with and I didn't want to work on it," she says frankly. "I didn't know anything about science-fiction at all, and at that time I didn't *want* to know anything about it. Anyway, guess what – I was assigned to *The Tenth Planet*. I had to go to a meeting with a drawing of a Cyberman, and I think I probably left it to the last minute.

"I spoke to [the producer] Innes Lloyd, [the director] Derek Martinus and [the co-writer] Kit Pedler. I only spent a short time with Kit, but he was very helpful and very clear about his perception of the Cybermen. We talked about what cybernetics meant, and what scientists in the real world were trying to achieve with it. He told me that in the future certain body parts could be replaced by artificial limbs that were much more sophisticated than anything that existed at that time. I used this in my finished design and he seemed quite happy with it."

The Cybermen would go through a number of additional changes before the costumes were completed on a shoestring budget.

"In the script Kit said we should see the Cybermen's hands, but I've got the feeling that idea was dropped. I seem to remember a meeting where the make-up lady [Gillian James] asked what we were going to do about the Cybermen's hands and I said we'd get gloves for them. On the first day of filming we dressed the actors and she came into the costume department screaming, 'Where are their gloves?' I said, 'What gloves?' I admitted I forgot all about them, so she stormed off and said she'd just have to put pale blue make-up on them. I remember thinking, 'The wretched picture's in black and white – what's the point?'

"Kit's script also said that he wanted the actors' faces to be visible, but of course we decided to give them cloth masks. I've been told that one of the reasons we made that decision could have been because it enabled them to cast the same actors as different Cybermen. With their faces covered, the audience wouldn't spot that the next Cyberman they saw was played by the same person who'd played a different Cyberman last week."

The cloth masks and bare hands contributed to these being arguably the most horrifying creatures yet seen in the programme. In ▶

"KIT'S SCRIPT SAID THAT HE WANTED THE ACTORS' FACES TO BE VISIBLE, BUT OF COURSE WE DECIDED TO GIVE THEM CLOTH MASKS."

Opposite page: Costume designer Sandra Reid (left) and production assistant Edwina Verner dress *Doctor Who*'s latest monsters during filming for *The Tenth Planet*.

Left: The original Cyberman sketch that Sandra Reid showed to Innes Lloyd, Derek Martinus and Kit Pedler during pre-production.

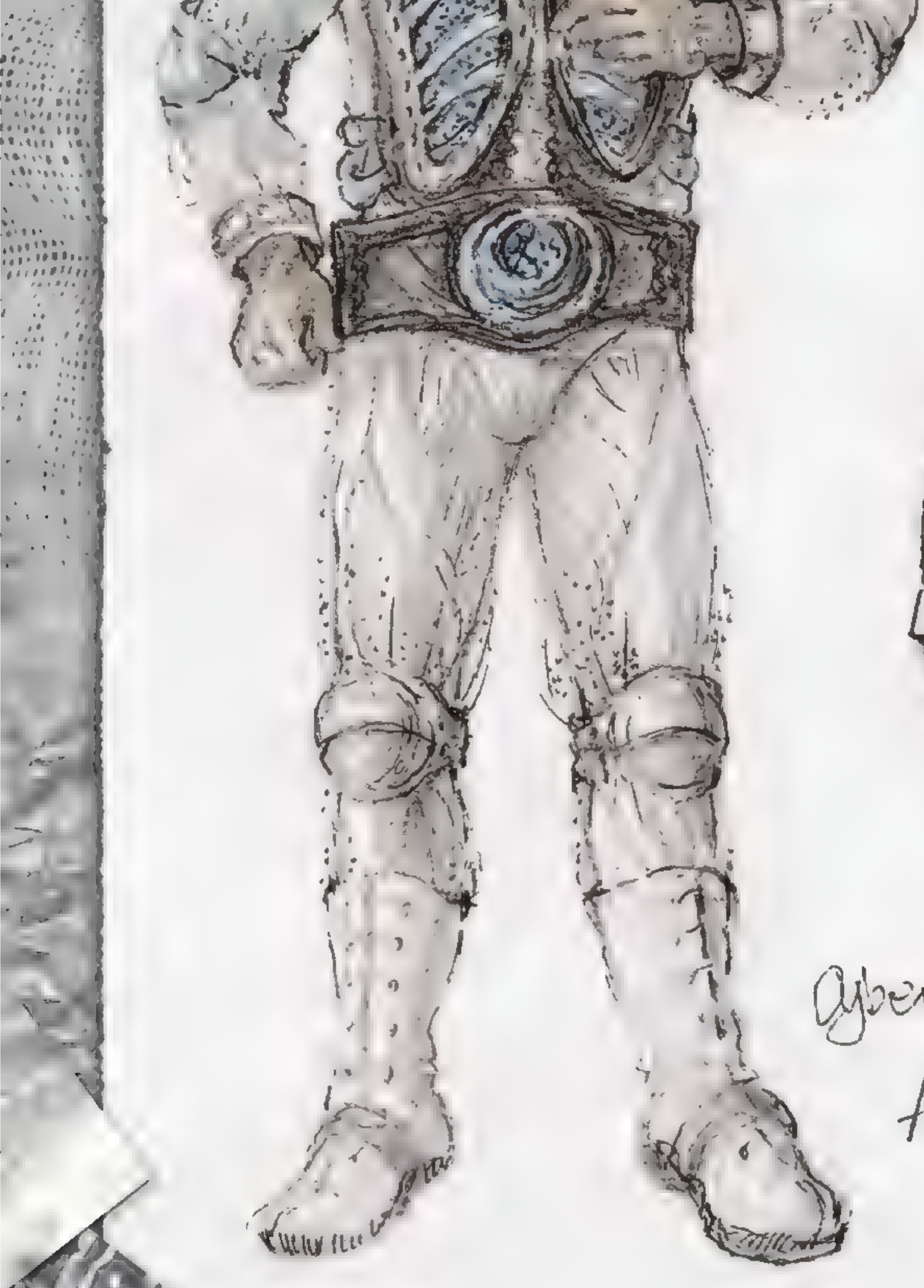
Above: A classic portrait of an original Cyberman, taken at Ealing Studios in September 1966.

retrospect, does Alexandra feel that oversight and compromise amounted to happy accidents? "Yes, I suppose they did," she says, smiling

Alexandra left the BBC in 1968 and emigrated to Australia as a 'Ten Pound Pom' later that year. She now lives in a small town in Victoria, and at gatherings of Australian *Doctor Who* fans she is affectionately referred to as 'Cyber Mum'. The most recent reminder of her famous legacy came with the 50th anniversary drama *An Adventure in Space and Time*. "Oh yes, there's a *Tenth Planet* Cyberman in it, isn't there? He's sitting there smoking a fag and complaining about the heat. As soon as I saw him I spoke to the screen and said, 'I'm sorry, I'm sorry! It's my fault!' Fortunately I was on my own at the time."

Which brings us right up to date, and our challenge to Alexandra to design a new Cyberman. She came back with an even better idea – to reinterpret Kit Pedler's original brief using 21st-century materials and a more generous budget than had been available in the 1960s.

She was galvanised by the grumbling Cyberman in *An Adventure in Space and Time*. "From day one, a lot of the actors who've worn Cyberman outfits have suffered claustrophobia," she says. "They've been hot, uncomfortable, disoriented and all sorts of other negative things. I feel awful for them, as well as the designers who came after me who have had to cope with the whole thing. I've apologised to the ether, loudly, on several occasions. And now I'm trying to make amends.



RETURN TO THE TENTH PLANET

Far left: "Can I take my hat off mate? I'm boiling in here," complains Ben the Cyberman (Roger May) in *An Adventure in Space and Time* (2013).

Left: "I'm trying to make amends." Alexandra Tynan at home in Australia. Photo © Leonard Johnston.

"AS SOON AS I SAW HIM I SPOKE TO THE SCREEN AND SAID, 'I'M SORRY, I'M SORRY! IT'S MY FAULT!'"

"This new version is my attempt to remove those problems," she says, pointing to the top of her sketch. "I've made the headdress more comfortable to wear and less restricting. Any actor wearing this would be able to breathe normally. It's a hard plastic, but it's embossed with the pattern of a brain, just to emphasise the fact that the brain is still there – it's not a computer."

Kit Pedler and Gerry Davis' script for Episode 2 of *The Tenth Planet* contained the following description of the Cybermen.

> They are tall, slim with one piece close fitting silver mesh uniform, their faces and hands are normal but under the hair on the head is a long shining metal plate stretching from centre hair line front to occiput.

"I've incorporated that idea into the headdress, where the shape comes down onto the forehead and stops just above the bridge of the nose," says Alexandra. "There's a break between the edge of the headdress and the cap part. Kit said you'd be able to see the Cyberman's hair, so in this design you can see hair coming out of the back of the helmet. The mask has black gauze behind the eyes, so the actor can see out but the audience can't see in."

Which 21st-century materials would the new design employ? "The main under-suit is made from Lycra, which you can dye or paint with various designs," she says. "It's very comfortable, which is why it's worn by dancers. The over-layer would be some clever Swiss fabric. The Swiss are very good at making these things. It would be some kind of netting that you'd be able to see through, but that would create the sense that this was a sort of loose skin."

It's immediately obvious that the new design is even less robotic than the original. "Yes," she agrees "For example, the chest unit on the new design is much more organic. I was thinking about the ribcage protecting the heart and lungs inside, but I also wanted it to look as if it had retained some form of life. This Cyberman would glow from the inside, especially during aggressive activity. When he fires his weapon a light would come from that, but it would be accompanied by a blue pulsing light from the lung section. A cold, faint light would also glow in the 'handles' on either side of the head.'

As well as specifying that we should be able to see the Cybermen's faces, Pedler and Davis' script described several other features that Alexandra decided not to adopt

> On the front of their trunks is a mechanical (computer like) unit, consisting of switches, two rows of lights and a short movable proboscis.

What happened to the proboscis? ' It sounds awful," says Alexandra firmly. "And it would get in the way all the time. It would have to be hooked up to something, and I couldn't imagine what it would be hooked to. When I redesigned the Cybermen for *The Moonbase* we connected their joints with vacuum cleaner tubing and I think I'd have had to resort to something that looked like a vacuum cleaner attachment if we went along with this!"

Elsewhere, Pedler and Davis noted that'

> Instead of flesh there is a transparent "arm shaped" forearm containing shining rods and lights. There is a normal hand at the end of it.

"That was an interesting one," she says. "I think it could be achieved digitally, but I didn't want to. Who would want that expense? So that was another idea I scrapped. Sorry Kit!"

One thing that *was* kept for this redesign, and indeed every version of the Cybermen, is the distinctive ear 'handles'. These weren't in Pedler and Davis' original description, so did Alexandra come up with these herself?

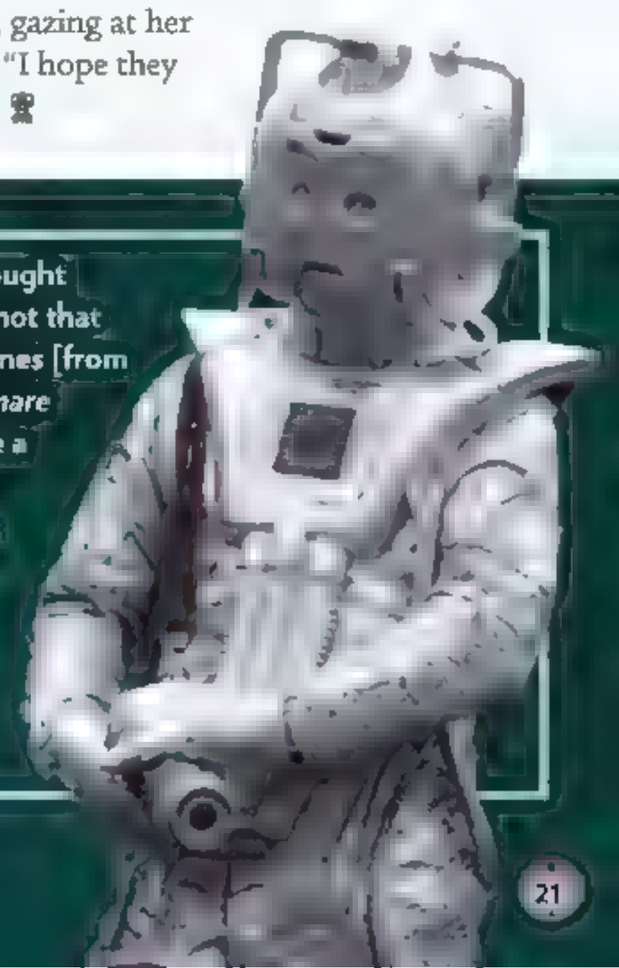
"I did," she replies. Which prompts the inevitable query... What are they for?

"I don't know!" she chuckles, creating the unlikely impression that this is the first time she's ever considered the question. "I suppose they contain wiring that's part of a mechanical nervous system."

Having once again contributed to the development of the Cybermen, Alexandra recognises that there's one thing that must never change. "The handles are always there, aren't they?" she says, gazing at her latest creation. "I hope they always will be."

SUITS YOU

Alexandra admits to feeling a little proprietorial about the design of the Cybermen. "Whenever a new one comes along I wonder what they've done this time and I take a look," she says. "My favourites are the ones from the 1980s. I think they used suits they got from the Air Force. I thought they were fabulous. I'm not that familiar with the latest ones [from the 2013 episode *Nightmare in Silver*], so I can't make a fair comment on those, but I have to say I didn't care for the previous ones. Apologies to the designer, but I didn't think they were scary enough."



THE MOONBASE

THE MOON, 2070. DURING A light-hearted excursion outside the TARDIS Jamie has an accident and is knocked unconscious. He is taken inside a nearby moonbase for medical treatment

Jamie recovers in the sick bay while the Doctor, Ben and Polly meet a team of international scientists led by Hobson. The 19 staff members operate the Gravitron, a large device that controls Earth's tides, thereby maintaining stable weather conditions around the globe.

In the last few hours, however, three of Hobson's men have apparently been struck down by a fast-acting virus that turns their veins black. The first victim was Evans, the moonbase doctor, so Hobson initially welcomes the Doctor's offer of medical assistance.

The moonbase is in quarantine, but unbeknown to Hobson someone – or something – has got inside. A shadowy figure electrocutes Ralph, one of the scientists, in the food store. And in the sick bay a delusional Dr Evans exclaims "The silver hand!" before he dies

The Doctor ponders whether the spreading disease is a disease at all. Hobson has other things on his mind – the Gravitron is malfunctioning, causing severe disruption on Earth.

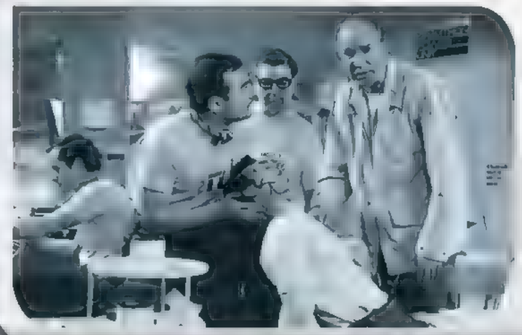
"There are some corners of the universe which have bred the most terrible things... They must be fought."

The Doctor, Episode 2

It transpires that the disease is a neurotropic virus introduced to the sugar in the food store, and that one of the Gravitron's antennae has been sabotaged Both are the work of the Cybermen, who take command of the base and substitute some of Hobson's remaining staff with "altered" versions of the men kidnapped from the sick bay, including Dr Evans. Under the remote control of the Cybermen, the captive humans will use the Gravitron to destroy all life on Earth

Ben, Polly and the recovered Jamie fight back, successfully destroying the invading Cybermen with a toxic cocktail of solvents that melts the plastic in their chest units. Outside, however, reinforcements march across the lunar surface, heading for the moonbase.

A relief ship sent by International Space Control is deflected by the still-possessed Evans, who is at the controls of the Gravitron. Outside the moonbase, the Cybermen prepare to attack the humans with a laser cannon. With the base under siege and the Earth in climate chaos, only the Doctor stands in the way of the Cybermen...



TECHNOLOGY

The *Moonbase* Cybermen have devised numerous ways to subjugate their opponents. This is the first story to show them rendering someone unconscious with a visible electrical discharge from their now three-fingered hands. They have an array of new firearms for more serious confrontations. Slender guns clip to the bottom of chest units and can be operated single-handedly Certain Cybermen carry longer hand weapons with larger barrels, but when one of them is triggered against Benoit in Episode 3 it proves inoperable in the vacuum outside the moonbase. Their most impressive weapon is the giant laser cannon that is unpacked in Episode 4 and fired at the domed surface of the moonbase.

Their inability to operate the Gravitron's power unit doesn't stand in their way; they substitute the people they kidnapped from the sick bay, "converted" to act as grotesque puppets until overcome by the Gravitron's intense sonic fields. This conversion technology is housed within their spaceships and is possibly the first step towards the ultimate transformation into a Cyberman.

Chest unit gadgetry includes a pop-up microphone which enables the Cybermen to communicate with their ship. The high level of plastic used in the construction of their chest units leads Polly to deduce that they will be susceptible to a combination of solvents including acetone, benzene, ether and alcohol. When 'Polly Cocktail' is served in the control room the three Cybermen it kills leave only empty suits behind.

THE CYBERMEN

The Moonbase is a less sophisticated story than *The Tenth Planet*, but its combination of claustrophobic suspense and cinematic action created a more durable template for future adventures.

Saucer-like spaceships disgorge similarly streamlined Cybermen. The handle-like ear attachments and chest units remain, but everything appears more robotic and there are now no remnants of their organic form in their appearance.

Some 84 years after the disintegration of Mondas, it seems the forces of the now homeless Cybermen are much depleted. We see only three of their spaceships in this story, whereas *The Tenth Planet* referred to the invasion of Earth being spearheaded by a fleet of "hundreds". In Episode 3 of *The Moonbase* one of the Cybermen claims their presence at the weather control station is to "eliminate all dangers" – another indication that they're less confident than their cloth-faced predecessors at the South Pole.

These Cybermen are at their most dangerous when achieving their aims by stealth; the electrocution of Ralph in Episode 1 and their pursuit of Benoit across the lunar surface in Episode 3 show them at their most cunning and ruthless. They're rather less impressive when launching their all-out attack on the base. The Cyberman hiding in the sick bay levels his gun across his left forearm like a cowboy, and elsewhere some of his colleagues appear to have retained vestiges of their old emotions. In Episode 3 a Cyberman refers to the control of his converted victim as "excellent", and later in the episode another refers to their scheme as "Clever, clever, clever," betraying a hint of either triumphalism or sarcasm

Although they look and sound quite different from the Cybermen who invaded in 1986, these models have the same stature and strength. They kidnap men from the sick bay with ease, Polly reporting that she saw a Cyberman carry one struggling victim "like a doll." As before, this strength is used to club victims into submission. The South Pole Cybermen favoured a single chop to the neck. By the Gravitron's probe control antennae they employ a double-handed blow to immobilise two of the moonbase scientists.

In Episode 3 one of the Cybermen tells the Doctor "You are known to us" – despite the fact that he bears no resemblance to the man who visited the Snowcap base. Could these Cybermen be veterans of the failed invasion attempt in the 1970s, an encounter the Second Doctor has yet to experience?

MARCUS HEARN

CLASSIC SCENE

EPISODE 2

In the sick bay the Doctor and Hobson wonder how the Cybermen could have infiltrated the moonbase and introduced the neurotropic virus. Hobson insists that his men have searched everywhere but there's nowhere a Cyberman could have hidden.

The Doctor: Did your men search in here?

Hobson: Well,

The Doctor: Did they?

Hobson: Well, there were always people in here, so they probably...

The Doctor: *Did they search in here?*

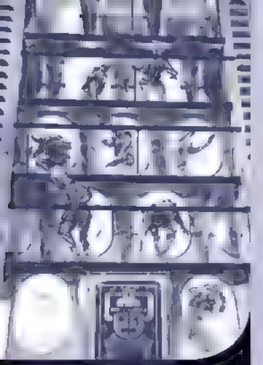
Hobson: No.

Moments later, there's a disturbance at the opposite side of the sick bay. A blanket is whipped away to reveal the giant form of a Cyberman. He jumps to his feet and levels his weapon at the Doctor and his friends...

ESSENTIAL DATA

- Four episodes
- Originally broadcast: 11 February–4 March 1967
- Average viewing figure: 8.3 million

Writer: Kit Pedler
Story editor: Gerry Davis
Designer: Colin Shaw, Sandra Reid
Director: Morris Barry
Producer: Innes Lloyd
Main cast: Patrick Troughton (Dr Who), Anneke Wills (Polly), Michael Craze (Ben), Frazer Hines (Jamie), Patrick Barr (Hobson), André Maranne (Benoit), Michael Wolf (Nils), Alan Rowe (Dr Evans), John Rolfe (Sam), Keith Goodman, Peter Greene, Reg Whitehead, Sonnie Willis, John Wills (Cybermen), Peter Hawkins (Cybermen voices)



Above: The Cybermen wake from their 500-year slumber in Episode 2 of *The Tomb of the Cybermen* (1967).

Opposite page: Director Morris Barry surveys the *Tomb of the Cybermen* set at Ealing Studios in June 1967.

Below: Morris Barry, pictured at home in London on 29 August 1991. Photo © Marcus Hearn

CYBER DIRECTOR

In 1991 director Morris Barry spoke to *Doctor Who Magazine* about a career that had become indelibly associated with the Cybermen. These are highlights and previously unpublished extracts from that conversation.

INTERVIEW BY **MARCUS HEARN**

There was a hint of film star Ronald Colman in Morris Barry's carefully groomed moustache, and his pronunciation of "tilvision" similarly positioned him among the old school of BBC directors. Yet the best of his *Doctor Who* work featured some of the most energetic and inventive episodes of the 1960s.

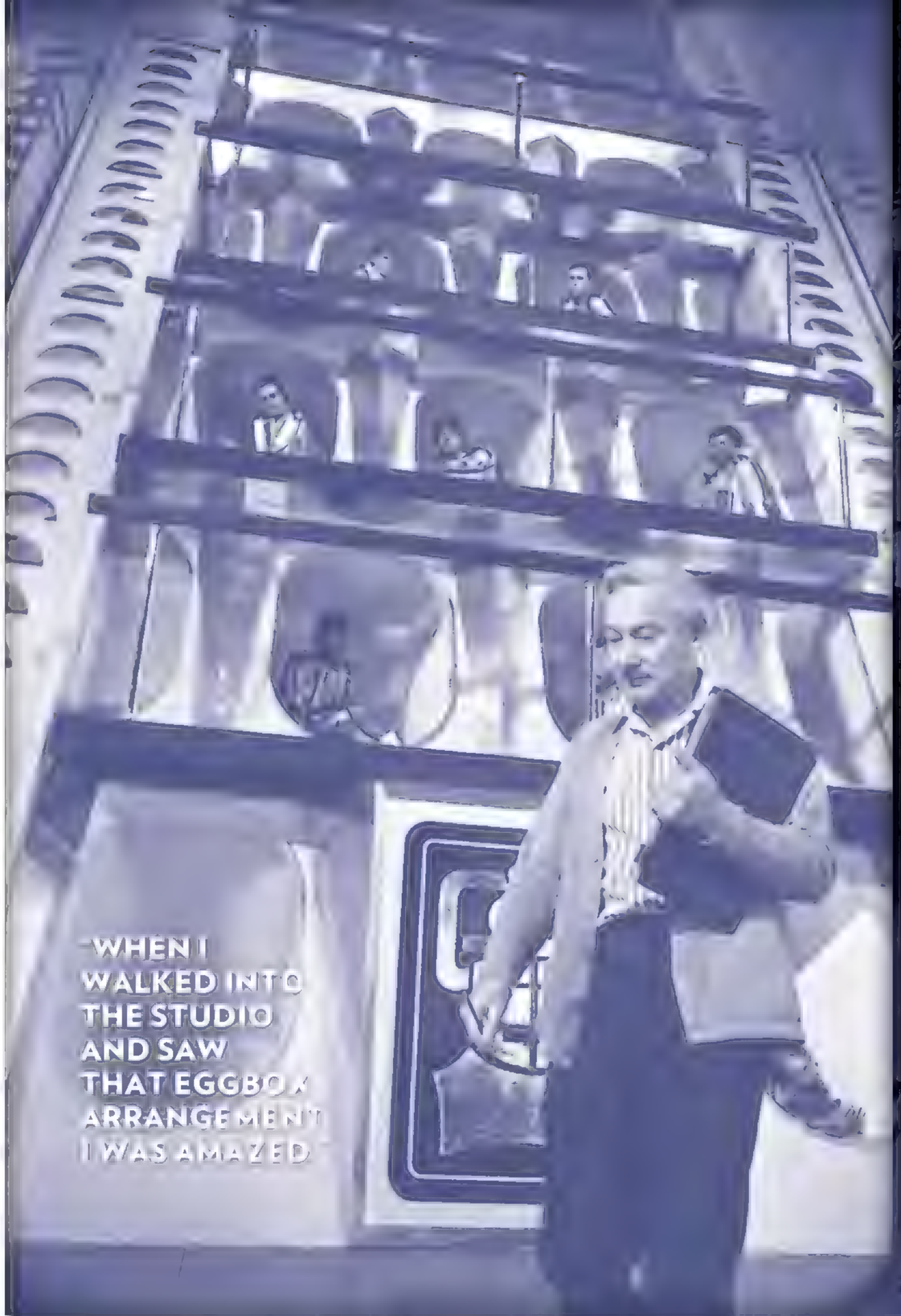
When *Doctor Who Magazine* visited Barry in August 1991 we were unaware we'd walked past the house of former *Doctor Who* producer John Wiles in order to reach him. "John lives at number 13," he said, nodding towards the other end of the street. "But he won't talk about *Doctor Who*. I think he'd like to sweep that under the carpet."

Fortunately Barry *was* happy to talk about his work on the programme, especially the two serials he directed in 1967: *The Moonbase* and *The Tomb of the Cybermen*. Following a demonstration of his CD player – classical organ works played at earth-shaking volume – it was lager all round and he cast his mind back to the beginning of his career.

Barry had acted in theatre both before and after the war. He was also directing and producing when he learned his wife, the actress Sally Lahee, was expecting their first baby. She persuaded him to get a steady job, so he answered a BBC advertisement for a holiday relief floor manager on a three-month contract. "My wife and I were acting in a show that ended on a Saturday, and I started at Lime Grove on the Monday. It was a bit of luck, really."

This was the beginning of a 21 year career on staff at the BBC. He learned how to direct while he was on the floor, largely by playing close attention to what was going on around him. His first assignment as a television director was an episode of the 1958 soap opera *Starr and Company*. It was only after Barry had been directing for some time that the BBC realised he had no formal qualifications. "They suddenly looked at my record and said, 'You've never been on a training course!' So I went on the course. Most of the others had never done anything, so I had a marvellous time – I'd done it all already."

Barry's combination of stage experience and technical expertise made him a valuable asset. In 1967 he proved equally adept at directing a live episode of the police drama *Softly Softly* and mounting the Cybermen's conquest of the lunar surface. The 'exterior' sequences in *The Moonbase* were staged at Ealing Studios, and strongly suggest that Barry was at his most inventive when working with a single camera and shooting on film. ▶



CYBER DIRECTOR

Right: Ralph Adebayo (Mark Heath) discovers the secret lurking in the food store of *The Moonbase* (1967).

Below: Barry sympathises with an overheating actor during the Ealing shoot for *The Tomb of the Cybermen*

Bottom: Barry brought a compelling combination of action and suspense to the screen in *The Moonbase*.

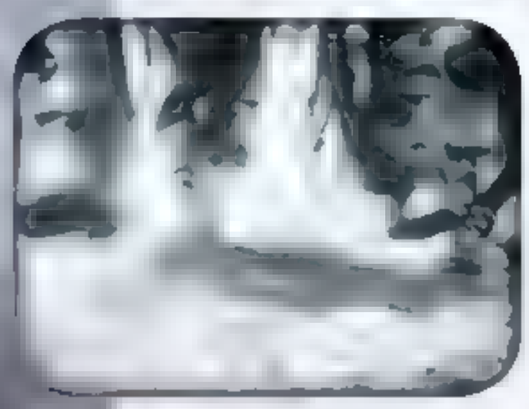
"We did quite a bit of filming at Ealing and I remember we had three sizes of TARDIS," he said. "You see, if you were taking a shot of a spaceship looking down on the TARDIS you'd have to go shinning up a gantry to get to the catwalk where the electricians were reading papers or eating their sandwiches or something. Of course I'm not very good at heights, but if you had the camera up there you got a much better effect in the film studio with a long shot of a smaller TARDIS."

Another of Barry's camera tricks belonged to his theatrical background. "When you saw hundreds of Cybermen coming along, that was the old pantomime bit from *Ali Baba and the 40 Thieves*. If you've only got ten thieves they have to go round four times. That was exactly the same with the Cybermen – I just got them walking round in circles for the shot of their feet. They felt like bloody fools doing it but the idea was that in close-up you'd think there were loads of them."

The videotape recording of *The Moonbase* began at Riverside Studios on 4 February 1967. With just 75 minutes to record each episode, a director had to be well prepared. "It used to take me about a week to work on a camera script," Barry remembered. "I liked to have everything set before I started rehearsing the cast, so I'd know where everybody was and which shots I'd got. This is not to say I wouldn't change some of them, but doing this gives you confidence. Some directors feel their way into things and practically make it up as they go along in rehearsals. But I think actors like to be told what shot they're in, where the camera is and where they're looking."

Barry's direction of the moonbase interior scenes might be a touch theatrical but he conjures real suspense with the eerie silhouettes of the fleeting Cybermen. And the sobering scene where we hear that "There are some corners of the universe which have bred the most terrible things" is a turning point in Patrick Troughton's characterisation of the Doctor

The Tomb of the Cybermen, Barry's next *Doctor Who* serial, was missing believed wiped at the time of our interview, so we relied on photographs to prompt his memories. "I think it's partly so well remembered because it's lost," he said modestly. "I'm told it was very good, but nobody can confront you with anything because it's gone. I've seen *The Moonbase* recently and I can sit back and look at it as if it was an



entirely different programme I wasn't connected with. I thought it certainly moved - it's got a lot of shots in it and it keeps going I was quite pleased with that but I really don't know about *Tomb*."

Happily, the evidence now confirms that Barry was the ideal director for *Tomb*'s potent mix of cinematic location filming and studio-bound suspense. Episode 1's action begins with some of the series' most dynamic film sequences to date. Barry's ambitious set-ups lend an epic sense of scale to what in reality was a mundane sand pit in Wapsey's Wood. This was further enhanced by the latest of his visits to the BBC grams library, where he selected atmospheric stock music instead of commissioning an original score.

Additional filming was conducted at Ealing Studios, where the 'hive' containing the frozen Cybermen was constructed. "When I walked into the studio and saw that eggbox arrangement I was amazed," said Barry. "The layers of compartments were covered with cellophane which was sprayed. When the Cybermen broke through I thought it was absolutely brilliant... There was only one take to get that right because it had taken so long to set it all up. I suppose if they'd got more plastic we could have done it

"I THINK ACTORS LIKE TO BE TOLD WHAT SHOT THEY'RE IN, WHERE THE CAMERA IS AND WHERE THEY'RE LOOKING."

again but time was everything and we couldn't hang about. As far as I can remember the ones that got out on the lower level were okay. The other extras in Cyberman costumes were above them on top. I think we filmed them from ground level This was on purpose so you could see the height of the tomb."

There was a similarly narrow window of opportunity to film the Cyberman whose chest unit was torn apart by the enraged Toberman (Roy Stewart) in Episode 4. "Although it was over in a short time on screen it was quite complicated to set up and shoot," remembered Barry. "To simulate his 'death' [the visual effects technicians] connected him to various pipes etc through which they pumped smoke and gory liquid when he was hit. Added to which the actor concerned fell and writhed on the floor with realistic effect .. To get the pipes off, clean all the goo off the costume and link the thing up again would have probably taken about an hour. An hour is a long time!"

Barry was unconcerned when an anxious mother complained about the sequence on the BBC's *Talkback* programme. "You see, a Cyberman isn't a person so you can do anything you like with him

DOWN TO EARTH

On one of the recording days for *The Moonbase* Patrick Troughton narrowly avoided being crushed beneath the Gravitron prop. "It was Morris who managed to get the entire moon station set rebuilt on the day we were due to record the episode," he recalled. "Part of the gravity thing fell down during the morning, and Morris used it as an excuse to get the whole set moved around so he could get better camera angles! We hardly got any camera rehearsal time in, but then Morris was one of the few directors who still knew how to do live television."

– you can chop his head off if you want to," he said. "A Cyberman doesn't have blood – he has goo! Although I think that was possibly a bit over the top, I didn't see *Doctor Who* as being aimed at very small children but teenagers really. I know we collected a lot of people of other ages though. My own kids were loving it. They loved seeing that Cyberman with all the gore coming out of it. I don't believe that children had nightmares about *Doctor Who*. I think they'd forgotten about it by the time they went to bed."

Barry's experience with *The Dominators* (1968) was less rewarding. He was critical of the story and his own contribution as director When asked why he hadn't returned to *Doctor Who* he shrugged and modestly suggested that the perceived failure of *The Dominators* had probably tarnished his reputation with the production team. It's certainly true that the story's robotic Quarks were no match for the series' classic villains.

"I think there was something particular about the Cybermen because they were terrifying," he said. "I don't think the Quarks were all that terrifying. They were charming! When I had to blow one up we all cried, more or less. It seemed such a shame."

In subsequent years Barry's wider career at the BBC went from strength to strength. Highlights of his later work included producing *Poldark* (1975-76), the Philip Saville-directed *Count Dracula* (1977) and his own personal favourite, the drama series *Spy Trap* (1972-75). "People used to say to me, 'Morris, what's the difference between a producer and a director?' I'd say, '£3,000 a year!'" he joked.

In 1979 he resumed his acting career, with roles in *Blake's 7* and *Are You Being Served?* The same year, his old friend Christopher Barry gave him a scene stealing cameo as the smug Engineer Tollund in the *Doctor Who* story *The Creature from the Pit*.

Semi-retired by the mid-1980s, Morris still acted occasionally and taught on the BBC's directors' course. When approached by inquisitive *Doctor Who* fans he would express dismay at the current direction of the series, together with bafflement that the sets and costumes in *Attack of the Cybermen* (1985) had done so little to follow the visual continuity of his 1967 story.

He was suffering from Alzheimer's when we last spoke in 1997, and he died three years later, aged 82. His three *Doctor Who* serials represent a relatively small part of his career, but the lasting reputation of *The Tomb of the Cybermen* in particular will ensure he is never forgotten.

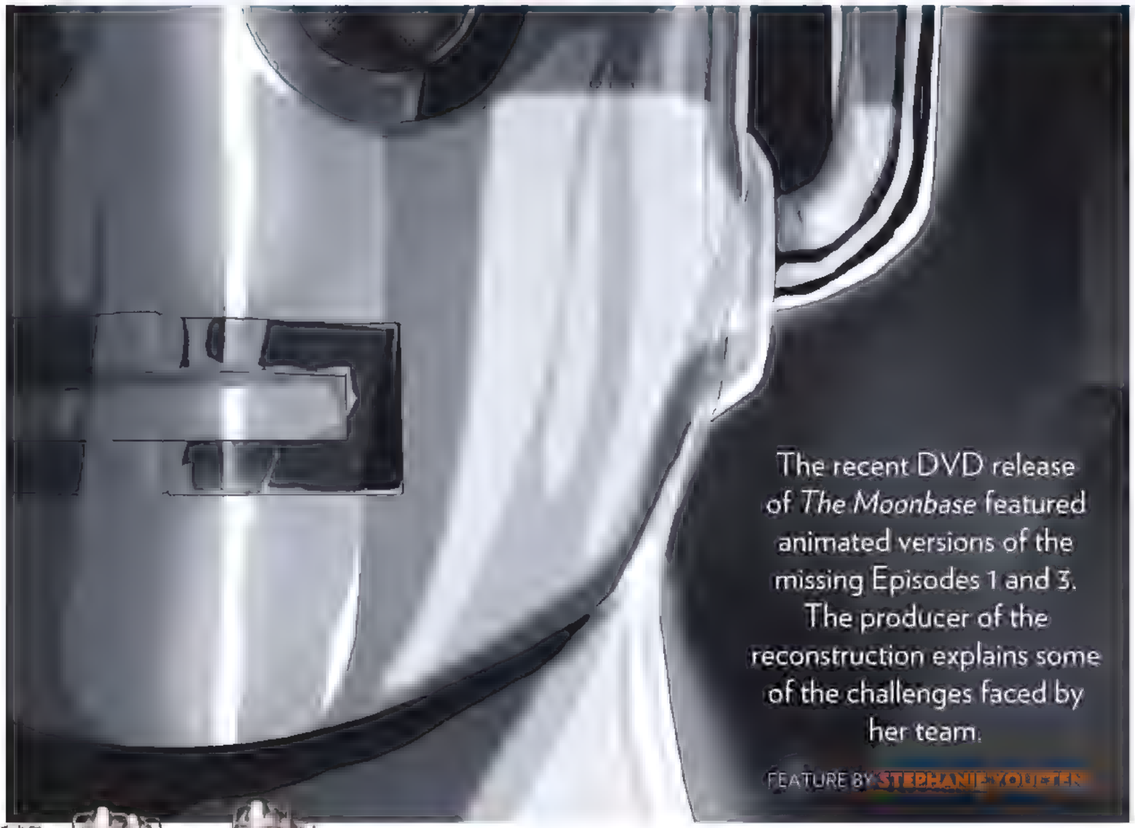
"I always went at it as if it was the most important thing in my life at that moment," he said, reflecting on his *Doctor Who* episodes. "It's the only way to do it really."

Above left: With film camera operator Peter Hamilton during the making of *The Tomb of the Cybermen*.

Above: The Doctor (Patrick Troughton) silently ponders his strategy and Hobson (Patrick Barr) keeps an eye on the Cybermen in *The Moonbase*.

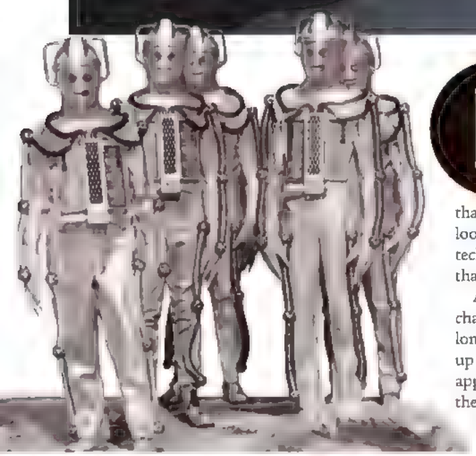
Below: Highlights from Barry's television appearances following his return to acting. From top to bottom: As a Grace Brothers customer in the 1979 *Are You Being Served?* episode *The Junior*; as pathologist Dr Wiler in the *Blake's 7* episode *Killer* (1979); as Engineer Tollund in the 1979 *Doctor Who* story *The Creature from the Pit*; as a blind assailant in

ANIMATING THE MOONBASE



The recent DVD release of *The Moonbase* featured animated versions of the missing Episodes 1 and 3. The producer of the reconstruction explains some of the challenges faced by her team.

FEATURE BY STEPHANIE YOULTEN



Planet 55 is a studio based in Erina, a lovely town about 40 minutes outside Sydney, Australia. We became involved in the *Doctor Who* range of DVDs when asked by BBC Worldwide to create animated versions of episodes that no longer exist in the archive. The BBC were looking for a studio that had the sensibilities and technology to create sophisticated storytelling that could emulate live action.

Animating *Doctor Who* presents numerous challenges. Capturing likenesses is by far the longest process in a project like this; it can take up to a month to get just a few character heads approved. *Doctor Who* fans are renowned for being the most knowledgeable and critical devotees in the world, so there's a tremendous amount of pressure to capture not just the likeness of these characters but their movement and the idiosyncrasies that people adore.

Our team has grown dramatically with every *Doctor Who* project we've worked on. For *The Tenth Planet* DVD [released in 2013] we had just five main animators, two producers, a director and assistants working tirelessly to deliver the episode. These same five animators became lead animators for *The Moonbase,* giving a whole new generation of junior animators the chance to learn our house style and techniques. There were over 20 team members on *The Moonbase* Like Walt Disney's core team, the so-called 'Nine Old Men', our lead animators became experts in innovation and speed. *The Moonbase* was as much about the innovation as it was about the animation – we invented a lot of entirely new techniques to make the story as polished as possible on the BBC's budget.

Opposite page below: Off-duty Cybermen, pictured at Ealing Studios during filming of *The Moonbase* in January 1967.

Above and above right: Two scenes from the animated version of *The Moonbase* Episode 3.

Right: Film cameraman Peter Hamilton shoots a scene for Episode 1 of *The Moonbase* with Michael Craze, Anneke Wills, Frazer Hines and Patrick Troughton. The scene appears in animated form on the DVD.

Below right: Producer Stephanie Youlten, pictured during a recording session at Planet 55.

As a guide to reconstructing the look of missing sequences the original shooting script is your bible and photographs/telesnaps are worth their weight in gold. They can, however, occasionally lead you astray. The animators created a beautiful shot for Episode 1 of *The Moonbase* based on an image of Ben, Polly and the Doctor in the TARDIS. Our director, Sean Zwan, and I offered it up for approval to our executive producer, Austen Atkinson, only to find out that it was based on a publicity shot and the staging was all wrong Oh, the pain!

With the script and audio track as our guide it was possible to faithfully reconstruct the majority of scenes and sequences. Sometimes we found that the audio track didn't match the shooting script and there were no telesnaps to explain the scene. These were the times when we had to resort to invention I remember a conversation that began along these lines: "Steph! We have a long silence in the audio I know the Cybermen are using a particular device - you can hear it in the background - but where the characters are and what they're doing is a mystery" We discussed this for a long time and found a way to make it interesting without breaking form.

Working in the same colour palette for months on end was an unforeseen hazard. It gave the animators what I like to call 'the black and white depression'. Symptoms include black bags under the eyes, pale skin from lack of sun and an addiction to energy drinks. In addition to all this it's very hard to compose shots in 4.3 when you're so used to the widescreen 16:9 format

I'm pleased to say the reaction to *The Moonbase* has been absolutely wonderful and we love the fans for their support and enthusiasm. It would be great to work on some more missing *Doctor Who* episodes, but right now I have the massive

"THE ORIGINAL SHOOTING SCRIPT IS YOUR BIBLE AND PHOTOGRAPHS/ TELESNAPS ARE WORTH THEIR WEIGHT IN GOLD."

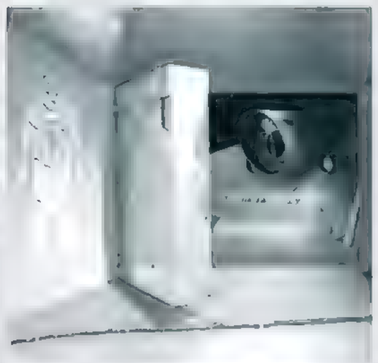
job of being associate producer on Planet 55's new series *Prisoner Zero*. We're working with an excellent international cast and with writers who include Joe Lidster of *Torchwood* and *The Sarah Jane Adventures*. Former *Doctor Who* script editor Gary Russell is the series' producer and Austen Atkinson is the showrunner.

I hope we evoked the feel and style of Episodes 1 and 3 of *The Moonbase*. Where there was material to use, images or scripts as reference (or even memories of viewers), we used them. Where there were clear gaps, we invented, trying to think ourselves into the minds of the creatives behind this wonderful story Throughout the whole process, we never stopped asking ourselves, "What would they have wanted and how could they have achieved it?"

THE **TOMB** OF THE **CYBERMEN**

THE PLANET TELOS. FIVE HUNDRED years after the Cybermen were believed to have died out, a group of archaeologists from Earth visit the creatures' adopted planet and search for the entrance to their city. They uncover, instead, what appears to be their tomb.

The Doctor, Jamie and Victoria join them in their exploration of the antechambers and Victoria finds an inactive device which the Doctor describes as a Cybermat. Upon discovering that their rocket has been sabotaged, the crew members are forced to spend the night in the central chamber Possibly motivated by curiosity, the Doctor surreptitiously helps Eric Klieg to solve a logic puzzle at the main controls, and the gateway to the underground tomb swings open.



The Doctor and his friends descend a ladder into the freezing tomb, and Klieg's fellow logician Kaftan closes the hatch behind them Once underground, Klieg activates the levers that awaken the Cybermen. They slowly emerge from their honeycomb-like cells, closely followed by the imposing form of their Controller.

> ***"You belong to us. You shall be like us."***
> The Cyberman Controller, Episode 2

The Doctor realises that the tomb was designed to lure superior intellects, guaranteeing fresh supplies of humans for the Cybermen to convert. In the central chamber, Kaftan struggles with rocket pilot Captain Hopper and he eventually opens the hatch. Although pursued by Cybermen, everyone escapes – except for Kaftan's bodyguard, Toberman.

The Cyberman Controller orders the release of the rat-like Cybermats to attack the humans on the other side of the hatch, but Klieg and Kaftan are undeterred. Klieg takes an X-ray laser from the weapons testing room and opens the hatch. He keeps the Controller at bay with the gun, and offers him an alliance. The weakened Controller agrees, and Klieg allows him to stagger into a revitaliser for some much-needed energy

Toberman follows the Controller out of the tomb, but it soon becomes clear that he's been partially converted by the Cybermen. Toberman turns on the Controller and Cybermen begin to swarm towards the reopened hatch. Jamie repels them with the X-ray laser, but the death toll leads the Doctor to a grim conclusion. Preparing to seal the Cybermen in their tomb forever, he once more descends underground...

TECHNOLOGY

One of the antechambers above the tomb is a weapon room, where a dummy Cyberman ("There's no human material in it at all," observes the Doctor) acts as a target for a new type of gun. Klieg and Kaftan later disconnect the X-ray laser from the dummy and aim it at the Controller, who recoils from the threat.

The most memorable innovations in this story are the Cybermats, rodent-like devices that home in on human brainwaves. The Controller says the Cybermats represent "the power of cybernetics", but the Doctor is able to curtail that power by generating an electrical field that induces a "metal breakdown". Jamie winces at the dreadful pun

Cybermen can now hypnotise their victims using devices built into their masks, although this is one of the functions that drains the Controller's energy,

necessitating an urgent visit to the sarcophagus-like revitaliser contained in one of the antechambers.

The most impressive piece of technology is arguably the tomb itself, which remains permanently bright thanks to the application of alpha meson phosphor. Its sub-zero temperatures are presumably designed to sustain the Cybermen's remaining organic elements, but its functions go way beyond mere preservation. Designed as an elaborate trap, the tomb is an investment in the Cybermen's precarious future.

THE CYBERMEN

Five hundred years after their last sighting – which possibly dates the events of this story to the late 26th century – the Cybermen have become mythologised by their human admirers (the archaeologists) and would-be masters (the logicians) The attempted invasions of 1986 and 2070 must have left enough relics behind for the jittery Viner to describe one of the tomb control panels as dating from "their earlier dynasties". Wealthy schemers Klieg and Kaftan take a more pragmatic view, regarding the Cybermen as potential recruits to their rapacious cause.

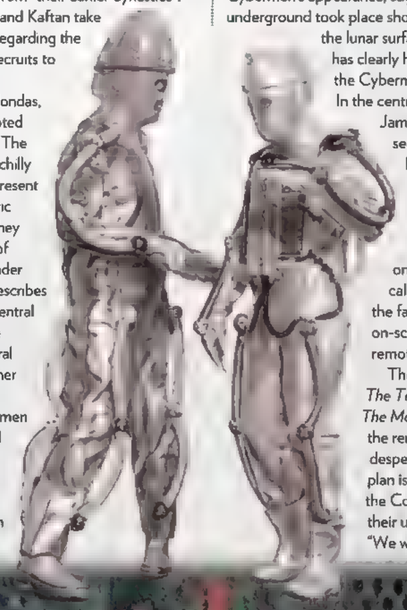
Since the demise of Mondas, the Cybermen have adopted Telos as their new home. The rarefied atmosphere and chilly nocturnal temperatures present no obstacle to their robotic physiology but it seems they colonised relatively little of the planet. Expedition leader Professor Parry initially describes the doors to the tomb's central chamber as "the entrance to their city", one of several hints that there are no other settlements on Telos.

The entombed Cybermen are of an almost identical design to those that attacked the moonbase in 2070, but they are led by a Controller – an even taller Cyberman, with no chest unit and a semi-transparent domed head. Its veined interior suggests a powerful brain within

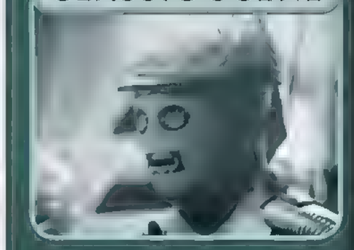
Speaking on behalf of the revived Cybermen, the Controller recognises the Doctor from the records of their "history computer". The Controller acknowledges the Doctor's intelligence and holds him responsible for the destruction of Mondas – an accusation that would be hard to justify

The Doctor and the Controller's discussion about the moonbase, and the consistency of the tomb Cybermen's appearance, suggest that their retreat underground took place shortly after their defeat on the lunar surface. The Doctor, however, has clearly had more contact with the Cybermen than we know about. In the central chamber an impressed Jamie asks, "Have you ever seen the like of it Doctor?" He mysteriously replies, "Not exactly Jamie, but very nearly." Consulting his diary, he tells Victoria that the device she finds on the weapon room floor is called a Cybermat, despite the fact that this is the first on-screen appearance of the remote-controlled killers.

The setbacks suffered in *The Tenth Planet* (1966) and *The Moonbase* (1967) have left the remaining Cybermen more desperate than ever. Their latest plan is to oppress the Earth, but the Controller's mantra makes their underlying aim clear: "We will survive." MARCUS HEARN



CLASSIC SCENE



EPISODE 3

Trapped inside the icy tomb with the newly revived Cybermen and their Controller, the Doctor decides to play for time. He asks the Controller why the Cybermen submitted themselves to freezing.

The Controller: Our machinery had stopped and our supply of replacements been depleted.

The Doctor: So that's why you attacked the moonbase...

The Controller: You had destroyed our first planet and we were becoming extinct.

Jamie: What difference does capturing us make? You'll still become extinct.

The Controller: We will survive. We will survive. Now you will help us.

The Controller then turns to his horrified captives.

The Controller: You will become the first of a new race of Cybermen. You will return to the Earth and control it.

ESSENTIAL DATA

- Four episodes
- Originally broadcast: 2-23 September 1967
- Average viewing figure: 6.8 million

Writers: Kit Pedler and Gerry Davis
Story editor: Victor Pemberton
Designer: Martin Johnson
Costumes: Sandra Reid
Director: Morris Barry
Producer: Peter Bryant
Main cast: Patrick Troughton (Dr Who), Frazer Hines (Jamie), Deborah Watling (Victoria), George Pastell (Eric Klieg), Shirley Cooklin (Kaftan), Aubrey Richards (Professor Parry), Cyril Shaps (John Viner), George Roubicek (Captain Hopper), Clive Merrison (Jim Callum), Roy Stewart (Toberman), Michael Kilgarriff (Cyberman Controller), Peter Hawkins (Cybermen voices)

TOMB RAIDERS

Missing believed wiped, *The Tomb of the Cybermen* was returned to the BBC in 1992. Once a story with a legendary reputation, tales of its discovery and reception have now acquired a mythical quality of their own.

FEATURE BY **DAVID MILLER**

Before Twitter, before Facebook, even before the internet, *Doctor Who* fans had their fingers firmly on the pulse of news and gossip. Early in 1992, for example, a breaking news story was spread, quite literally, by word of mouth.

On Friday 24 January, Bonhams the auctioneers held a sale at the BBC Costume Warehouse in Acton. As well as comedy and historical items (Lot 358 – 'A box of Light Entertainment turbans' *etc*) there were costumes from *Blake's 7*, *Red Dwarf* and *Doctor Who*. There was a sizable crowd waiting for bidding to begin when a whisper passed among the faithful. "They've found *The Tomb of the Cybermen*!" It was met with gasps and even the odd cheer. The whisper may have been stage-managed – it was a BBC event, after all – but the important thing was that it was true

The return of any missing *Doctor Who* story is cause for excitement, but there was something extra special about *Tomb*. It wasn't just a classic, it was supposed to be the classic-est classic of them all. Fans who'd watched the story as children in 1967 had particularly vivid memories, including *Doctor Who* historian Jeremy Bentham. "It marked a kind of turning point for *Doctor Who*, when the horror elements were cranked up a notch," he remembers. "There's a marvellous sense of growing suspense in the story – don't open the hatch, don't go down the corridor, don't pull the lever. I wasn't aware of the Universal or Hammer horror films then, but this was a direct interpretation of that style."

Bootleg recordings of *Tomb*'s soundtrack, with its eerie score of electronic library music, had been circulating for some years. Co-writer Gerry Davis' novelisation, published in March 1978, also did much to fuel fans' imaginations. Sadly, the book's release had coincided more or less with the news that the serial itself no longer existed in the BBC archives.

On their return in *Earthshock* in 1982, the Cybermen had been restored to their former status as one of the most iconic *Doctor Who* monsters, but a re-run of elements from *Tomb* in *Attack of the Cybermen* in 1985 seemed lacklustre. Producer John Nathan-Turner, defending himself against the criticism that his shows weren't as good as the unimpeachable 'lost' stories, had insisted that "The memory cheats." Here was a chance to see if that was true

The four episodes of *Tomb* were among the holdings of Hong Kong's Asia Television (formerly Rediffusion Television) and had been returned to the BBC on 8 January 1992. Instead of going to the BBC Film and Videotape Library, the film cans were sent back to their point of origin, BBC Enterprises, the corporation's commercial arm. Keen to exploit the material by releasing it on home video as quickly as possible, Enterprises needed to ensure that the story wasn't appropriated for the series of *Doctor Who* repeats that had just begun on BBC2

But when it was confirmed in *Radio Times* that BBC2's Second Doctor story would be *The Mind Robber*, news of *Tomb*'s discovery spread rapidly. Issue 99 of fan magazine *DWB* appeared ahead of schedule on 6 February in order to trumpet the news on its cover. Inside, Jeremy Bentham banged the drum. 'It is a dream come true – almost an apotheosis... the summit of the episode hunt pyramid.'

Issue 184 of the official *Doctor Who Magazine* followed, with 'Tomb Found At Last!' as the leading story of the *Gallifrey Guardian* news page. Editor John Freeman pointed out that this was the first discovery of complete ▶

'IT IS A DREAM COME TRUE – ALMOST AN APOTHEOSIS... THE SUMMIT OF THE EPISODE HUNT PYRAMID.' Jeremy Bentham

Opposite page: An illustration inspired by *The Tomb of the Cybermen*, from Andrew Skilleter's *Monster Dimension* portfolio (*www.facebook.com/artofandrewskilleter*).

Below: The official *Doctor Who Magazine* and the fan press celebrate the return of *The Tomb of the Cybermen* in 1992.

Bottom: The Cybermen emerge from their tomb. In scenes filmed at Ealing Studios in June 1967

NEWS FROM BBC VIDEO
THE TOMB OF THE CYBERMEN
One of the most popular Doctor Who stori
was THE TOMB OF THE CYBERMEN. Origina
it starred Patrick Troughton as the Doc
Jamie and Deborah Watling as the Doc
Victoria. It also featured the second m
adversary, the dreaded Cybermen at thei
This four-part story was then lost, fo
a recent discovery of some old BBC
earlier this year returned all
Enterprises. Now BBC Video plan to re
world with the release of THE TOMB
May.
BACKGROUND
By the Summer of 1967, DOCTOR
fourth year of production; a
of William Hartnell as the Do
successor, Patrick Troughto
momentous event take place a
would bring about the de
Cybermen.
Created by Kit Pedlar, a Doc
relatively new science of
Cybermen were developed as a
bodies with this technolo
barely any humanoid tissue,
The external view of the Cy
piece jumpsuit made of viny
by a three fingered claw-li
were sprayed silver with
together with three parts,
flap that secured it in
helmet that could be opene
jaw, to indicate which
Controller however, had to
build of the 6'5" actor pl
Peter Hawkins provided
with a false palate operat
Suffice to say the sight
wires hanging out of his
THE TOMB OF THE CYBERMEN
Cybermats, metallic r
subsequently appear in fu
pulled along by wires,
operated and some were ju
them scuttling across the
BBC Video invite you to attend a special preview screening of
DOCTOR WHO - THE TOMB OF THE CYBERMEN
on
Wednesday 11th March
at
Bijou Preview Theatre, 113 Wardour Street, London W1
at
6.00 for 6.30 pm
ADMITTANCE BY TICKET ONLY
ADMIT ONE
The new
BIJOU THEATRE
113-117 Wardour St., London W.1
Tel: 01-437 2233
BEST EQUIPPED PREVIEW CINEMA IN EUROPE
A FLEXIBLE CINEMA SEATING 50-80
TECHNICAL SPECIFICATION
All aspect ratios & full DOLBY CP100
16mm or 35mm Stereo Optical
4 Track Magnetic
4 Separate Track Mixing of 16mm
24 or 25 F.P.S.
Acoustically Corrected Sound
DOLBY SYSTEM

GREAT CARE WAS TAKEN TO ENSURE THAT UNAUTHORISED COPIES WEREN T MADE

missing episodes since 1988, when four instalments of *The Ice Warriors* had been found at the BBC.

DWB's 100th issue was published on 27 February, by which time many of its writers and readers were in a frenzy of anticipation. On the letters page (titled 'The Return of the Holy Grail') Adam Richards of Derby hailed the news as 'the scoop of the decade' and Stephen Trump of Essex admitted that he was 'close to tears of joy Elsewhere in the issue, however, a note of caution was sounded by Justin Richards: 'Surely no story could be *that* good?'

Meanwhile, work continued on preparing *Tomb* for its hasty video release. The 16mm prints were ultrasonically cleaned at a company called the Film Clinic, then transferred to Betacam SP videotape at the JCA facilities house. Great care was taken to ensure that unauthorised copies weren't made, BBC archivist Paul Vanezis describing the whole operation as "a bit hush-hush." On 4 February Morris Barry, *Tomb*'s director, recorded some reminiscences against a backdrop of Cyberman masks at London's Museum of the Moving Image. Appended to the VHS release, this short introduction was an early example of the special features that now proliferate on *Doctor Who* DVDs.

On Wednesday 11 March BBC Enterprises gave a preview screening at a Soho viewing theatre; this was the first chance for a select few to see whether the story compared to the legend. Yet more people were given the opportunity on Sunday 26 April at BAFTA in Piccadilly. There, with the co-operation of BBC Enterprises, a one-day convention, Tombwatch, had been organised by the *Doctor Who* Appreciation Society and its convention company Dominitemporal Services

"It was packed," remembers Tony Clark, the artist who had illustrated the cover of the *Tomb* script book in 1989. "Everyone there was a fan, so there was a great feeling of anticipation and huge rounds of applause. Everyone wanted to love it, and I think everyone did love it."

The guests included Morris Barry, producer Peter Bryant, story editor Victor Pemberton and actors Frazer Hines, Deborah Watling, Shirley Cooklin, Clive Merrison, George Roubicek and Michael Kilgarriff. The warmest words were for 'absent friends' – not only Patrick Troughton but also writers Kit Pedler and Gerry Davis. Sadly, the latter had died just four months before *Tomb* was returned.

Above: BBC Enterprises announces the VHS release of *The Tomb of the Cybermen*, and a ticket to BBC Video's exclusive preview at the Bijou Theatre on 11 March 1992.

Top right: Issue 101 of fan magazine *DWB* was published on 30 April and featured the first reviews of the rediscovered story

Right: The Tombwatch event held at BAFTA on 26 April reunited many of the cast and crew from *The Tomb of the Cybermen*. From left to right, Victor Pemberton, Morris Barry, presenter Andrew Beech, Deborah Watling, Frazer Hines, Clive Merrison, George Roubicek, Michael Kilgarriff, Shirley Cooklin and Peter Bryant.

Images © Dominitemporal Services

Julian Knott, who ran the DWAS Reference Department in the 1980s, was working at music and video retailer Our Price in 1992. "We were on the lookout for things to promote and *Doctor Who* had a good record of selling well," he says. "Our Price had a head start with *Tomb* because none of the other retailers had a *Doctor Who* fan in the head office!"

The BBC sent out 'life-sized' Cyberman posters for display in stores, and Our Price had special standees and prize competitions. But the video cover itself had to be reprinted late in the day when the story was granted, not the expected U certificate, but a PG. The video was finally released on Tuesday 5 May and sold 23,000 units by Friday. "It knocked the *Aliens Special Edition* off the top spot," says Knott, "and the charts back then were actually compiled from the retail sales."

Did *Tomb*'s reputation change when fans finally got the chance to see it? "Of course it did," says Knott. "It went from being a fond childhood memory or an exercise of the imagination to being a piece of 1960s television, warts and all, something that could be torn to pieces if you wished. The recently recovered episodes of *The Web of Fear* are suffering from the same thing now to a degree. There were impossibly high expectations for it to live up to."

"There are parallels with the recent returns," Bentham agrees, "except that with *Tomb* the first we heard about it was when it was already returned. With *Web* and *The Enemy of the World*, the internet was ablaze with rumours for months beforehand."

Assessing the story today, Bentham says, "It was certainly the biggest find of the returned stories to that point. It bridged a huge gap of missing stories from Troughton's first two seasons. Since the show had ended in 1989 there was a real fear in fandom that *Doctor Who* was going to disappear forever. This was something to hold onto, a very strong story from the past, something which showed what the series was capable of."

Tomb now resides among the extant *Doctor Who* stories and, for many younger fans, it has always been there. Of course it's not perfect – there are dated moments and occasional hurried special effects – but the story has a filmic style and pace that anticipates 21st-century *Doctor Who*. And it retains a bewitching atmosphere of claustrophobic menace. The many unforgettable scenes include the Cybermen in their honeycomb cells and the Doctor recalling his family. Above all, there is the sheer delight of watching Patrick Troughton at the top of his game.

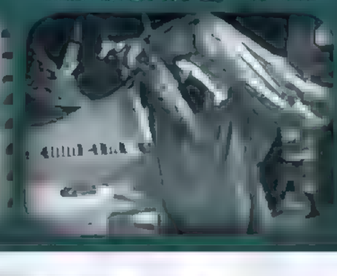
It's not for nothing that Matt Smith cited this story as one of his favourites and Troughton as an inspiration for his Doctor. And for many, the prediction made by Julian Knott in Issue 101 of *DWB* has proved correct: 'After the excavation of *The Tomb of the Cybermen* anything else, unfortunately, has to be second best.'

AFTER IMAGE

"Has the memory cheated, or is it really possible that *Tomb of the Cybermen* does deserve its perceived platform at the very apex of *Doctor Who*'s pyramid of masterpiece stories?" asked Jeremy Bentham in Issue 101 of *DWB*. The broad verdict of reviewers, including Bentham, was that the story did indeed live up to the hype.

"I could go on forever about what's good in *The Tomb of the Cybermen*," wrote Gary Russell towards the end of a largely positive review published in Issue 197 of *Doctor Who Magazine*. "I could also wax lyrical about some of its pitfalls... The dreadful sequences with a Cyberman picking up Toberman, and the latter's fight with the Cyberleader [sic] are actually two of the worst moments in *Doctor Who* history."

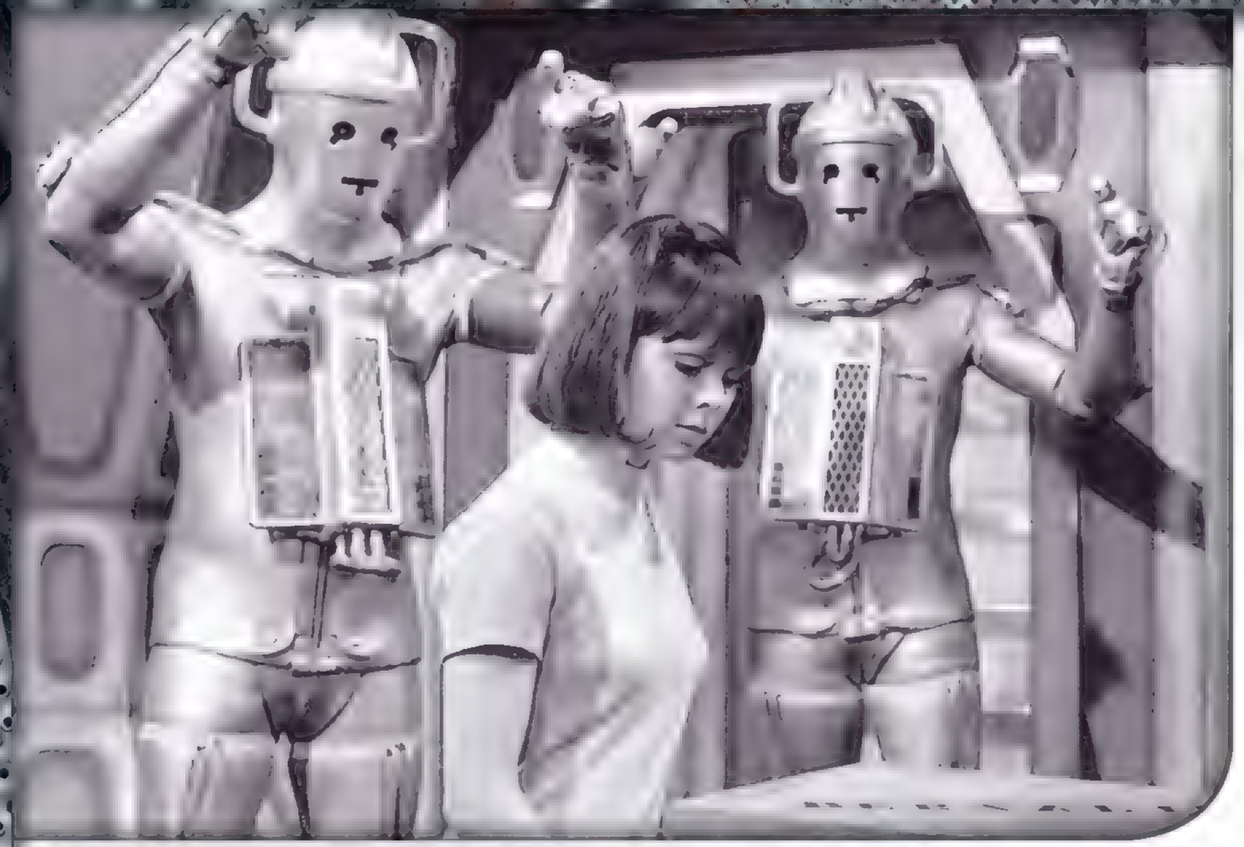
And Russell had more specific concerns. "Alongside *The Ice Warriors* I think *The Tomb of the Cybermen* is the very best 'recovery' that the BBC have been lucky enough to get," he observed. "However, perhaps I'm being cynical, but charging £12.99 [as opposed to the then usual £10.99] for the story... is, I feel, very unfair on Who fans already buying every *Doctor Who* release."



Above: Two of the worst moments in *Doctor Who* history, according to *Doctor Who Magazine* reviewer Gary Russell.

Right and below: More popular than *Aliens – The Tomb of the Cybermen* on VHS. Photos by Joe McIntyre

Missing, presumed dead! Returned to BBC Video after over 20 years.
The TOMB of the CYBERMEN
DOCTOR WHO
Starring PATRICK TROUGHTON



THE WHEEL IN SPACE

THE SOLAR SYSTEM, THE LATE 21st century. When mercury in the TARDIS fluid link vapourises, the Doctor and Jamie are stranded aboard the *Silver Carrier*, an unmanned supply ship piloted by a hostile Servo Robot. Millions of miles off course, the ship is approaching Station W3, a stellar early warning station also known as 'The Wheel'.

The travellers are rescued and taken to the station, where medical officer Gemma Corwyn treats the Doctor for concussion. Jamie meets the international crew and receives a guided tour from astrophysicist Zoe Heriot.

The Wheel is soon in danger from an approaching meteorite storm, but the station's bernalium rods, vital to the operation of a defensive X-ray laser, have been 'eaten' by space bugs. Station controller Jarvis Bennett suspects that the new arrivals are responsible, but the Doctor recognises the bugs as

> *"You know our ways. You must be destroyed."*
> Cyberman, Episode 6

Cybermats and deduces that Cybermen are attempting to gain control of the station.

Directed by the Cyber Planner on a nearby spacecraft, a pair of Cybermen conceal themselves inside a crate of bernalium aboard the *Silver Carrier* and are ferried to the Wheel. There they take hypnotic control of several crew members to sabotage the communications equipment and oxygen supply.

The Doctor sends Jamie and Zoe on a dangerous mission to the supply ship to recover the TARDIS' time vector generator. In their absence, the Cyber Planner recognises the Doctor's presence on the Wheel and orders the Cybermen to kill him. The Doctor is forewarned and destroys one Cyberman with an electrified forcefield, but is unable to prevent the deaths of Bennett and Corwyn.

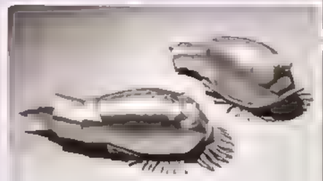
Jamie and Zoe return with the generator, which the Doctor connects to the X-ray laser, boosting its power to destroy the Cybership. But there is still the second Cyberman to contend with, and then a squad of spaceborne invaders...

TECHNOLOGY

The only definitive information about the chronological setting of *The Wheel in Space* can be found in *The War Games* (1969) when Zoe tells the Security Chief that she was born in the 21st century. There might be a further clue, however, in the fact that the technology used by the Cybermen appears more advanced than that seen in *The Moonbase* (1967), suggesting a post-2070 dating. Their chest units emit a lethal blast of energy while their helmets project a powerful hypnotic control beam, equipment that renders the hand-held guns and mind-control head-sets of the lunar invasion obsolete.

Cybermats, too, would surely have been employed on the Moon had they been available. They travel through space inside small plastic bubbles and somehow pass through the metal hull of the space station, causing only localised field effects and minor drops in air pressure. These ones look a little different from the Cybermats previously seen on Telos (no antennae, blank domed eyes and a spinal ridge) but prove just as deadly. They corrode bernalium rods to order, but when telemeter control is removed they resume their natural instinct to kill humans, as Kemel Rudkin discovers in Episode 3. Fortunately they can be disabled with high-current phase contrast and hyperoxide – in layman's terms, a variable audio frequency and quick-set plastic.

The giant Cybership is quite unlike any vehicle used by the Cybermen in earlier stories; a long hexagonal cylinder with a bulbous central section. The Doctor surmises that it contains an invasion fleet of smaller ships, which need the guidance of a radio beam from Earth. This is suggestive of technology akin to the instrument landing system (ILS) used by aircraft, in which a radio beam provides precision guidance for runway approach and landing.



THE CYBERMEN

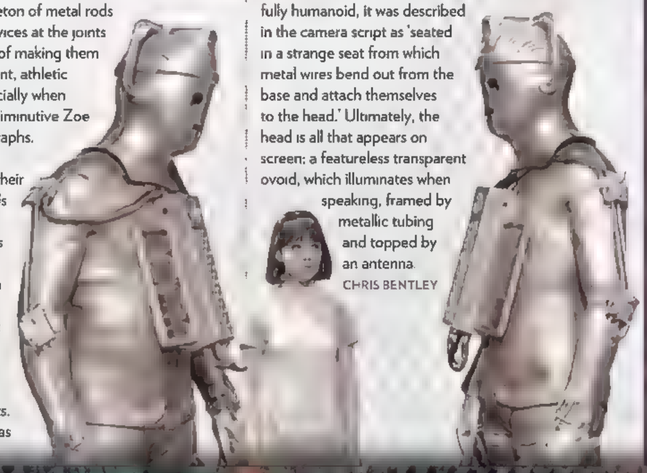
With their resources dwindling, the Cybermen have developed what the Doctor describes as "an overriding ambition to invade Earth in order to plunder its mineral wealth."

At first glance, they appear the same as the Cybermen previously encountered by the Second Doctor and Jamie, and yet their modified design suggests an upgrade – further evidence, perhaps, that the events of *The Moonbase* precede those of this story. Their bodies are now encased in form-fitting silver wetsuits, the limbs supported by a hydraulic exoskeleton of metal rods with small block devices at the joints. This has the effect of making them appear more efficient, athletic and powerful, especially when towering over the diminutive Zoe in publicity photographs.

There are other cosmetic changes: their three-fingered hands are supplemented by thimble-like caps on each digit and chest units are worn upside-down. But the most significant difference is the modification to the face-plate of the Cybermen's helmets. The silver edging has been stripped away and in its place simple 'teardrop' holes adorn the eyes and mouth slot. At a stroke, these coldly inhuman killers are invested with pathos, the tragedy of their creation literally written all over their faces.

They also now follow the instructions of the Cyber Planner, an advanced form of Cyberman capable of formulating highly complex invasion strategies. Intended to be seen as fully humanoid, it was described in the camera script as 'seated in a strange seat from which metal wires bend out from the base and attach themselves to the head.' Ultimately, the head is all that appears on screen: a featureless transparent ovoid, which illuminates when speaking, framed by metallic tubing and topped by an antenna.

CHRIS BENTLEY



CLASSIC SCENE

EPISODE 2

On board the Silver Carrier supply ship, the hand of a countdown clock flicks to zero and its readout displays '00000', sounding an alert. In a dark corner of the hold, two large spheres come to life, humming and glowing with power, expanding and becoming transluscent.

Illuminated within the larger of the bubbles, an indistinct foetus-like figure begins to unfurl. The features become clearer, revealing it to be a Cyberman, stretching and flexing his mechanical muscles as if waking from a long sleep.

He reaches up and his steel fist punches through the bubble's brittle skin...

ESSENTIAL DATA

- Six episodes
- Originally broadcast: 27 April-1 June 1968
- Average viewing figure: 7.3 million

Writer: David Whitaker, from a story by Kit Pedler
Story editor: Derrick Sherwin
Designer: Derek Dodd
Costumes: Martin Baugh
Director: Tristan de Vere Cole
Producer: Peter Bryant
Main cast: Patrick Troughton (Dr Who), Frazer Hines (Jamie), Wendy Padbury (Zoe), Anne Ridler (Dr Gemma Corwyn), Eric Flynn (Leo Ryan), Claire Jenkins (Tanya Lernov), Michael Turner (Jarvis Bennett), Donald Sumpter (Enrico Casali), Kenneth Watson (Bill Duggan), Kevork Malikyan (Kemel Rudkin), Gordon Stothard, Jerry Holmes (Cybermen), Peter Hawkins, Roy Skelton (Voices)

Fifty Shades of Silver

Cybermen on skis? Cybermen evolved from Voord? A Cyberman with *emotions*?! All part of the strange history of the Cyber-comics...

FEATURE BY JULIAN OLIVER

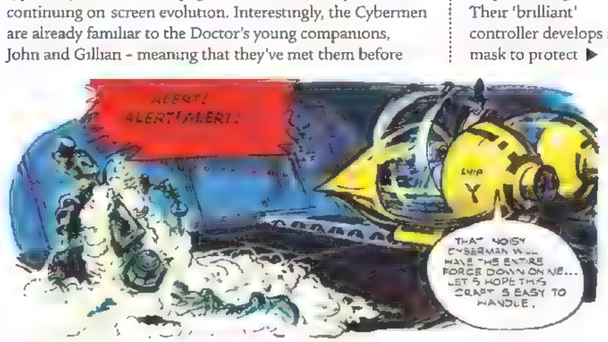
Oh, no!' exclaims the Second Doctor. Exploring a crashed spacecraft on the planet Minot, he's run into a pack of Cybermen. "The enemy I most fear..." he thinks; actually *thinks*, in a puffy-edged balloon – so it must be true!

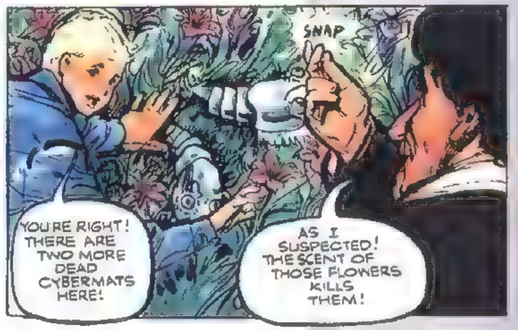
This, the comic strip Doctor's first encounter with the Cybermen, was documented in a four-part *TV Comic* adventure, *Secret of the Cybermen* (sometimes known as *The Coming of the Cybermen*). The story began in issue 824, cover dated 30 September 1967 – *ie*, published the week following the conclusion of *The Tomb of the Cybermen* on TV. Notoriously, *Tomb*'s final episode included a grisly sequence in which the innards of a Cyberman's eviscerated chest unit splurged out foam – so it's intriguing to note a strikingly similar moment in this strip adventure's concluding part, where the Doctor rips out pipes connected to the chest unit of a Cyberman guard, causing it to collapse into a foamy mess: "... no time for mercy!" he explains.

Supposedly, regular *TV Comic* artist John Canning was given only pictures of the cloth-masked Cybermen from their first TV adventure, *The Tenth Planet* (1966), as reference – which explains why the Doctor would never meet any other type of Cybermen in the pages of the weekly, despite their continuing on-screen evolution. Interestingly, the Cybermen are already familiar to the Doctor's young companions, John and Gillian – meaning that they've met them before perhaps many times before. Regular writer Roger Noel Cook attempts to replicate the creatures' halting speech by H-Y-P-H-E-N-A-T-I-N-G individual words for E-M-P-H-A-S-I-S. "We will repair the space C-R-A-F-T quickly! It must be ready to leave the planet as soon as P-O-S-S-I-B-L-E!" for example, or "Open fire! Our rays will reduce him to A-S-H-E-S!'

The Cybermen's plot – transporting a huge 'flying bomb' to their main force, to be used in an attack on Earth – bears a slight resemblance to the plan they'd later try to execute in the television story *Earthshock* (1982). We learn that the Cybermen are not averse to destroying their own, having killed the pilot whose error caused their crash-landing on Minot, and we see them use tiny two-seated craft to patrol outside their spaceships – the first of many new Cyber-innovations to appear in the strips.

Fresh from *Tomb*, the rat-like Cybermats made their strip début in *Flower Power* (1967) – in which a Cybermat found dead in an alien meadow leads the Doctor to conclude that the scent of a particular flower can be used against the Cybermen, who (for no readily obvious reason) have imprisoned a butterfly-collecting professor in their underground 'garrison' for life. These Cybermen bear pistols, despite having *Tenth Planet* Cyberguns under their chest units. Their 'brilliant' controller develops a mask to protect ▶





Above: ***The World Shapers*** **(1987) portrayed Cybermen that had evolved from the Voord.**

Opposite page: The Cybermen launch their invasion of Earth in *The Flood* (2004-05).

Below left: A messy disintegration in *Secret of the Cybermen* (1967).

Below: The Doctor and his grandson John discover the Cybermats' weakness in *Flower Power* (1967).

Fifty Shades of Silver

FINISH THEM ALL ... WE CAN'T RISK AN EXPLOSION WHICH WILL WIPE OUT THE POPULATION OF EARTH
I WILL DETONATE THE BOMB
...AAH!
PULL LEVER DOWN
DOOMSDAY BOMB DETONATOR

LOOK!... HIGH ON THE HILLSIDE. IT IS THE TI-MAN VEHICLE OF OUR ARCH-ENEMY DOCTOR WHO!
OUR OLD ADVERSARY IS D-E-A-D!... THIS GREAT NEWS MUST BE SPREAD THROUGHOUT THE CYBER EMPIRE!
THEN DOCTOR WHO IS THE MAN WHO HAS PLUMMETED TO HIS DOOM!

Above: In *The Big Dig* (1968) the Doctor and John show no mercy inside the Mole Machine.

Above right: Jubilant Cybermen underestimate their old adversary in *Eskimo Joe* (1969).

Below: In *Test Flight* (1969) Cyber-stowaways surprise the Doctor aboard a B-52 bomber.

Below right: Earth slaves erect a giant statue of the Cyberman Controller in *The Cyber Empire* (1968).

◀ his troops from the flowers' scent. And so, with the professor rescued, the Doctor runs away to his TARDIS, leaving the Cybermen's operations intact.

Perhaps, then, the 'Cyber-Out-Post' shown standing in a quiet meadow in the exceedingly slight *Holiday Special* one-off *Masquerade* (1968; art by Patrick Williams) is nearby? Here, the Doctor dons a Cyber-suit he's been working on for some time to rescue prisoners John and Gillian, telling a Cyberman guard that he has orders to take them for exercise .. suggesting that these Cybermen are as liberal as those *Flower Power* models, too.

Again, the Doctor just scarpers – but he's toughened his attitude considerably in *The Big Dig* (1968), set in England in 1970. Here, a Cyberman rocket lands vertically, discarding its outer casing to reveal a 'Mole Machine' that burrows deep into the Earth's crust: "Let us disappear and leave the humans to puzzle [sic] the deep hole we will leave behind!" exclaim the monsters. Their target is a secret weapons store containing the Doomsday Bomb (bright red, with 'DOOMSDAY' written up its side); having stolen it, they radio Earth's military leaders, ordering them to "destroy all weapons and disband all armies within five days" or else. With Earth disarmed, the Cybermen's 'legions' will be able to take the planet unopposed. The Doctor, however, persuades the Ministry of Defence to lend him a small commando force armed with "anti-Cybermen weapons". Leading the troops through the tunnels made by the Mole Machine, the Doctor merrily blasts the Cybermen to death with his personal ray gun

WITH ITS CARGO OF GIANTS THE MIGHTY BOEING LIFTS SKYWARDS ..
FULL THRUST . CLIMBING TO FORTY THOUSAND FEET
BUT THERE ARE OTHERS ABOARD..
THIS IS SCOUT 2 TO CYBER-CONTROL.... WE ARE IN POSITION
FAR OUT IN SPACE A FORCE OF CYBER-CRAFT AWAIT AN ORDER TO CLOSE IN ON THE B52...
INSIDE THE BOMBER'S FUSELAGE..
THIS IS OUR CHANCE TO STRIKE A DEVASTATING BLOW AGAINST EARTH AND SNATCH ALL THEIR LEAD NG M LITARY MINDS IN ONE SWOOP
YOU WILL REMAIN WHERE YOU ARE THE DART THAT FLIGHT WILL NOT BE TAKING PLACE IN A FEW MOMENTS CYBER-CRAFT WILL HAVE SURROUNDED THIS AIRCRAFT
GREAT POWERS!
ALL REMAIN PERFECTLY STIL... EXCEPT THE DARING DOCTOR!...
SOMETHING HAS TO BE DONE HERE GOES!
CRUTE WITH DART
LOOKS LIKE I'LL BE FLYING THE DART ITS FIRST "BS" FLIGHT.

He's equally uncompromising in *The Cyber Empire* (1968), when he arrives in a huge city that the Cybermen have built in honour of their purple-cloaked Controller. The latter insists that "As leader of the most powerful force in the universe it is important I have a city to match my greatness!" Flying around the city in one-man bubble cars known as 'Cyber-hover-craft', the Cybermen have abducted thousands of Earthmen to use as slave labour, helping to pull a huge statue of the Controller upright: "Heave or die!" But the Doctor demolishes the statue with a mini-bomb, thus distracting the Cybermen – "D-I-S-A-S-T-E-R!" – and enabling the slaves to seize control of giant ray gun towers which they use to massacre their captors.

No wonder, then, that when a 'Cyber-ski-patrol' runs into the Doctor on a polar planet in *Eskimo Joe* (1969), they're delighted to think that their nemesis has slid to his death in a crevasse. "Our old adversary is D-E-A-D," they cheer, raising their ski poles in triumph. "This great news must be spread throughout the Cyber Empire!" They spoke too soon: with the help of a local Eskimo [sic], the Doctor buries their 'Cyber Camp' beneath an avalanche.

The Doctor shoots a Cyberman with a crossbow when they try to trap him in *The Time Museum* (1968) and, even more remarkably, wrestles a challenger Cyberman onto the ropes when both are snared in a 'space web' in *The Champion* (1969; art by Patrick Williams). Finally, the metal monsters come up with a halfway decent plan in *Test Flight* (1969), in which they stow away aboard a Boeing B-52 bomber jammed full of the world's "leading military brains", there to witness the first test flight of a secret rocket-powered fighter called the Dart. At 40,000 feet, five 'Cyber-Rocket-Planes' attack – but the Cybermen's scheme to "strike a devastating blow against Earth and snatch all their leading military minds in one swoop!" is foiled by the Doctor, who uses the Dart to tip the Cybermen out of the bomber

Five full years passed before the

Cybermen made a further TV appearance – but a full ten before they returned in comic strip form, in the pages of the newly launched *Doctor Who Weekly*. *Throwback: The Soul of a Cyberman* (1979; story by Steve Moore, art by Paul Neary and Steve Dillon) gave the monsters a rounded, near-disco look. More importantly, it made emotional Cyberman Kroton its hero protagonist, with the Doctor nowhere to be seen

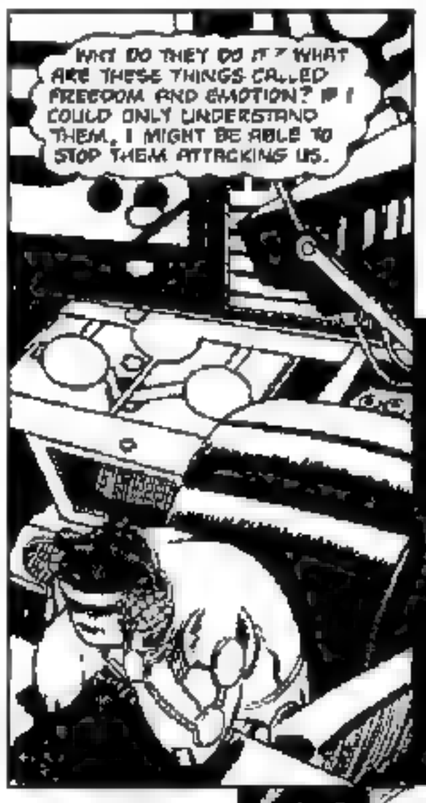
Two more Doctorless Cyber-strips ran in the *Weekly*'s pages. In *Deathworld* (1980; script by Steve Moore, art by David Lloyd) they engaged the Ice Warriors in an everybody-loses battle for supremacy over the trisilicate-rich planet Yama-10. *Black Legacy* (1980, by Alan Moore, with art by Lloyd) was rather more remarkable, with Cyberleader Maxel leading a mission to the planet Goth, former home of legendary armourers the Deathsmiths, in search of "Devices which could shatter suns... imagine that power in the hands of the Cybermen!!" The Deathsmiths' 'Ultimate Weapon' is missing from their War Museum; during his 'deactivation period' Junior Cyberleader Loktar suffers a "strange and disturbing vision... a dream" – the first intimation of the plague of rot and madness that begins to strike down the Cybermen one by one.

Finally, only Maxel is left to confront the synthetic disease-ridden creature that annihilated its Deathsmith creators, and now wants to use the Cybermen's ship to escape the planet. Realising that "Once free it could destroy the galaxy... the universe!", the Cyberleader auto-destructs the ship, and himself – making Maxel a hero too, in his own way. These are strangely declamatory Cybermen, with "Blood of my ancestors!" twice given as an example of a butch Cyber-oath.

Soon, the *Weekly* turned *Monthly* *Junk-Yard Demon* (1981, written by Steve Parkhouse, with extraordinary pencils by Mike McMahon) saw the Fourth Doctor uncover a hitherto-unknown Cyber-variant in a space scrap merchants' with *Tenth Planet* clothface and lamp on a *Tomb*-like body, the piping on its arms leading to a beam weapon. One of several reprogrammed to be sold as robot butlers by alien dealers Flotsam and Jetsam, this particular Cyberman appears to grow, K1 Robot-style, when fired on: "Any power directed against me will be absorbed and used against you!" Remarkably, it manages to both hijack and personally pilot the Doctor's TARDIS to the planet A54, last resting place of the great (but mouldering) Cybernaut Zogron. "One of the pioneers of our interstellar empire," Zogron is a hunched, lumbering creature with many pipes protruding from its skullcap.

Much later, *Junk-Yard Demon* inspired a sequel (1996, script by Alan Barnes, art by Adrian Salmon), in which Flotsam and Jetsam's Cyber-sales are said to have attracted the attention of *Tomb*'s Cyber-loving Eric Klieg and his Brotherhood of Logicians, who hire soldier of fortune Joylove McShane to revive another troop ship on A54 (or 'Grot'), complete with bullet-headed Cyberleader

Surprisingly, the redesigned post-*Earthshock* Cybermen only once made it into strip form, in the Sixth Doctor-starring *Doctor Who Magazine* arc *Exodus/Genesis!/Revelation!* (1986; story by Alan McKenzie, art by John Ridgway). Four damaged Cybermen, rebuilt using bare peasant limbs, ▶


WHY DO THEY DO IT? WHAT ARE THESE THINGS CALLED FREEDOM AND EMOTION? IF I COULD ONLY UNDERSTAND THEM, I MIGHT BE ABLE TO STOP THEM ATTACKING US.

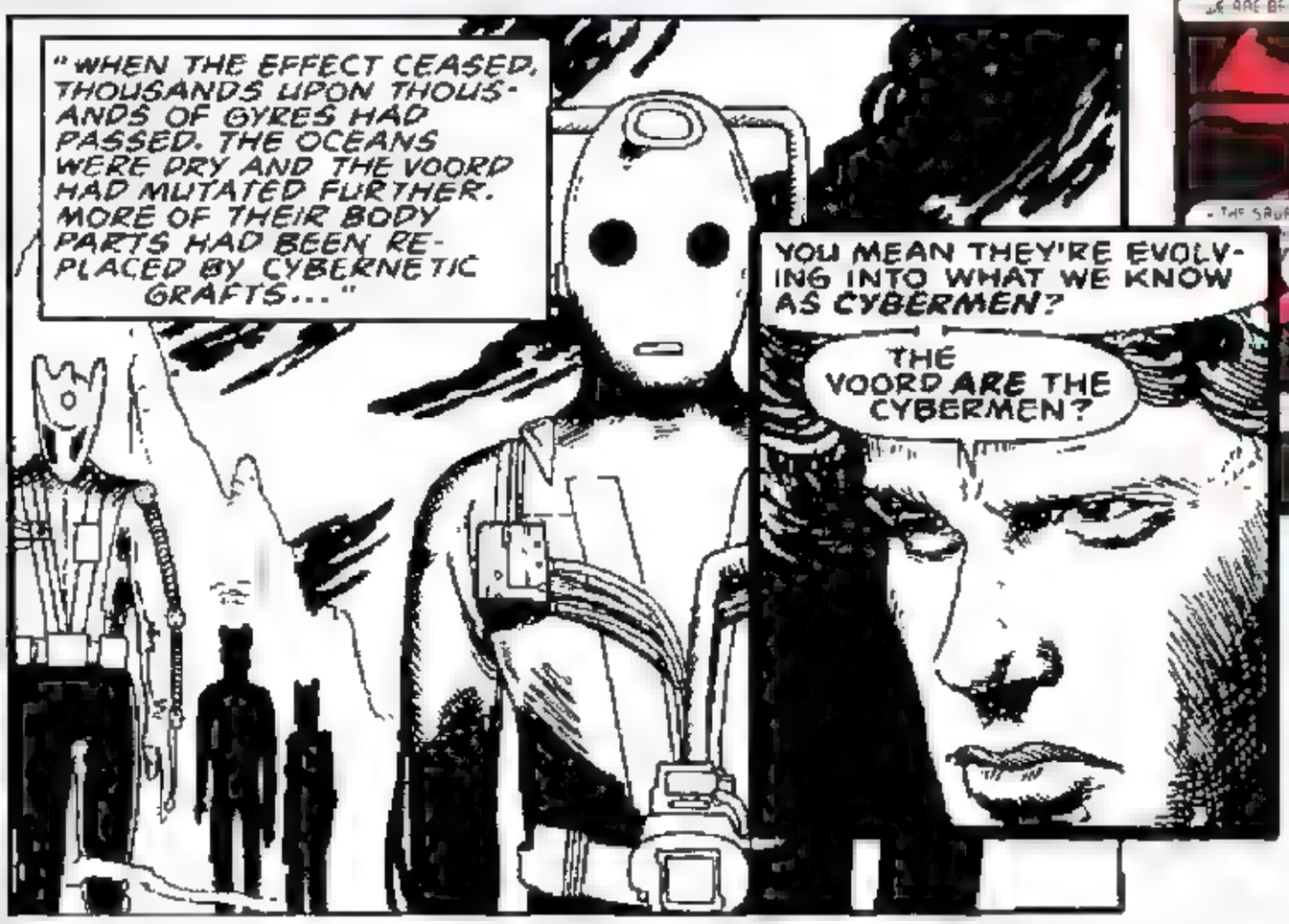
Inset: The philosophical Kroton was the star of *Throwback: The Soul of a Cyberman* (1979).

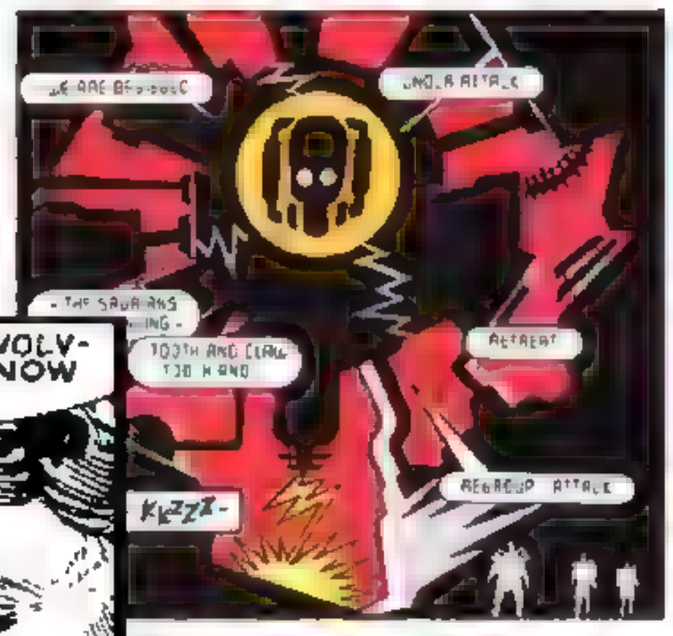
Bottom left: Panels from *Revelation!* (1986), part of the only strip story to feature the post-*Earthshock* Cybermen.

Below: The Cyberman illustrated by Mike McMahon in *Junk-Yard Demon* (1981) was an amalgam of the *Tenth Planet* and *Tomb of the Cybermen* designs.

Bottom: This extract from Adrian Salmon's artwork for *Junk-Yard Demon II* (1996) was inspired by Edvard Munch's *The Scream*.

Fifty Shades of Silver


"WHEN THE EFFECT CEASED, THOUSANDS UPON THOUSANDS OF GYRES HAD PASSED. THE OCEANS WERE DRY AND THE VOORD HAD MUTATED FURTHER. MORE OF THEIR BODY PARTS HAD BEEN REPLACED BY CYBERNETIC GRAFTS..."
YOU MEAN THEY'RE EVOLVING INTO WHAT WE KNOW AS CYBERMEN?
THE VOORD ARE THE CYBERMEN?



Above: The Cybermen's unlikely ancestry revealed in *The World Shapers* (1987).

Above right: The Cybermen prepare to repel the Saurians in *The Cybermen: The Flesh Unbound* (1995).

Bottom right: The *Radio Times* strip *Dreadnought* (1996) introduced the Eighth Doctor to the Cybermen.

◀ are eventually revealed as the killers of several scientists on the planet Sylvaniar, working at the behest of the demented Dr Sovak. So diminished are these Cybermen that they don't speak a single word throughout, and they weren't exactly centre stage in their next appearance, either. But *The World Shapers* (1987; by Grant Morrison, pencilled by Ridgway) proved to be anything but forgettable, leading to nothing less than a full (if debatable) account of the Cybermen's forgotten origins.

KROTON: THE CYBERMAN WITH SOUL

Doubtless the most unusual Cyberman ever, in strip form or on TV, was Kroton, the Cyberman with the heart of... well, not gold, obviously, but you get the gist. We first met Junior Cyberleader Kroton in *Throwback: The Soul of a Cyberman* (1979); sent to suppress a human revolt on mineral-rich Mondaran, he begins to wonder if an understanding of "abstract concepts of freedom and individuality" might help quell the rebellion. Soon, Kroton snaps, destroying an execution party. With nowhere else to go, he heads off into space, later unwittingly causing the centuries-delayed deaths of the passengers aboard the time-locked *Flying Dutchman II* (in *Ship of Fools*, 1980). Hundreds of years pass; becoming an expert with a quarter-staff, Kroton wanders the spaceways, helping the oppressed – by fighting off Sontaran invaders in *Unnatural Born Killers* (1999; written and drawn by Adrian Salmon), for example.

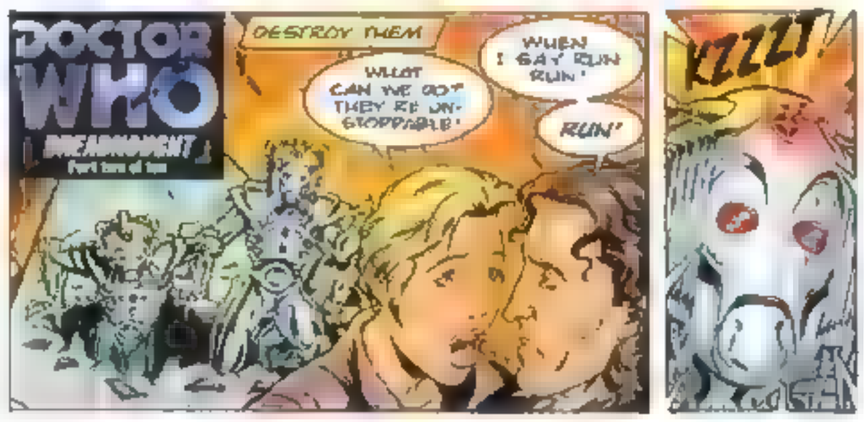
Inevitably, his path crossed with a certain Time Lord's in *The Company of Thieves* (1999-2000; by Scott Gray, art by Salmon). Despite the fact that the Eighth Doctor instinctively tried to electrocute him, Kroton was able to laugh it off and briefly became the Time Lord's companion. During the course of a battle with the Master on the planet Paradost, documented in *The Glorious Dead* (2000; by Gray and Martin Geraghty), a 'mnemonic crystal' helped Kroton regain long-suppressed memories of his former life – of his wife Shallia, and his children too.

On watery Marinus, a dying Time Lord's strange final words – "Planet 14" – lead the Doctor to look up his now aged former companion Jamie, who reminds him that, during the Cybermen's invasion of Earth, "The Cyber Controller remembered us from Planet 14..." This is a muddled reference back to *The Invasion* (1968), when the Cyber Director told Tobias Vaughn, not the Doctor and Jamie, that images of the Second Doctor and his companion are known from their activities on Planet 14. As it transpires, Planet 14 is Marinus, transformed by an alien Worldshaper machine. Alas, Marinus' inhabitants, the rubbery Voord – last seen in *The Keys of Marinus* (1964) – have used the Worldshaper to evolve themselves into proto-Cybermen. The Doctor confronts the creature that will become the Cybercontroller [sic] – but its plans to use the Worldshaper to 'sculpt time' are undone when Jamie sacrifices himself to destroy the active machine.

By now the time-accelerated planet has become Mondas, the Cybermen's original home, but Time Lords pop up, preventing the Doctor from taking any further action. What the Doctor doesn't realise is that within five million years, the Cybermen will have evolved again: "Beyond the need for bodies. They will become pure thought... The most peace-loving and advanced race in the universe .. They will lead us into a new era of understanding."

Later, the long-running *DWM* strip *The Cybermen* (1994-96; by Barnes and Salmon) would present an equally iconoclastic and entirely contrary account of the Cybermen's origins, based around the presumption that since Mondas was Earth's twin, it too was originally ruled over by the bipedal reptile Silurians – who cybernetically augmented ape-men as servants, which in turn evolved into Cybermen once their masters went into hibernation.

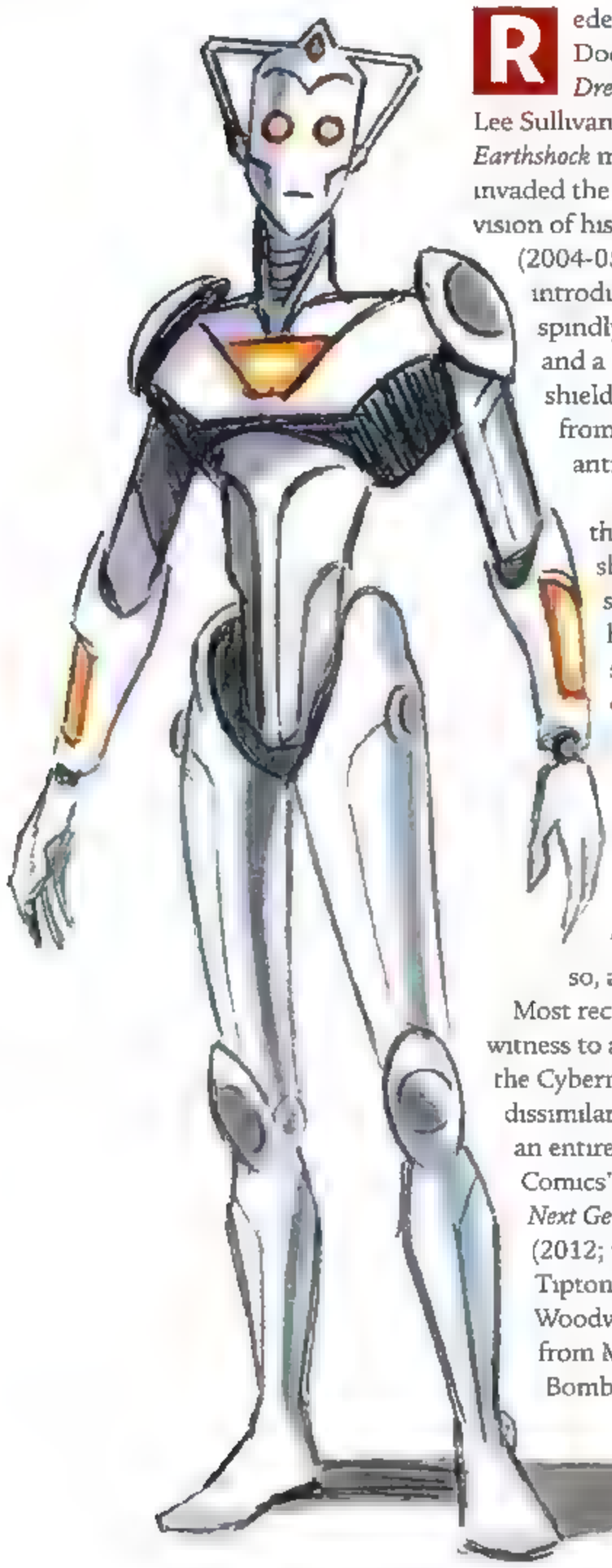
The Seventh Doctor's sole strip meet with the Cybermen came in *The Good Soldier* (1991; written by Andrew Cartmel, art by Mike Collins), which also harked back to *The Tenth Planet*. Set in 1954, it saw the Cybermen steal a section of the Nevada Desert and transport it to a warship – into which they install the brain of a US Army Colonel, on the grounds that "War is primitive, emotional behavior. Best conducted by a primitive, emotional kind of creature." Startlingly bloody – at one point, a Cyberman surgeon removes the Colonel's legs, the better to set him inside a floating 'control pod' – *The Good Soldier* introduced a whole array of Cyber-inventions,



WITNESS THE GENESIS OF THE NEW CYBER RACE
FLESH WILL ALWAYS FAIL. WE OFFER THE CHANCE TO TRANSCEND THE FRAGILITY OF THE ORGANIC FORM AND ERADICATE THE WEAKNESSES OF THE MIND
THEY WILL NEVER FEEL PAIN NEVER GROW OLD NEVER SUCCUMB TO DISEASE
THEY ARE ACHIEVING PERFECTION

Above: Humanity volunteers for conversion in *The Flood* (2004-05).

Below: One of Martin Geraghty's concept sketches of the new-look Cybermen that appeared in *The Flood*.



including a new variety of Cybercontroller with five handles studded round its head, a fat walking Cyber-cannon, mobile lightbulbs that wander off to recharge themselves, plus a four-legged reactor ("plump and stumbling... a little neurotic and unstable, like all its breed") which companion Ace manipulates to destroy the Cybermen's ship.

Redesigned Cybermen ran up against the Eighth Doctor twice. First, in the *Radio Times* strip *Dreadnought* (1996; by Gary Russell, drawn by Lee Sullivan), a variant species clearly evolved from the *Earthshock* model, albeit with skeletal ribcage-like armour, invaded the TARDIS and menaced the Doctor with a vision of his Cyber-converted self. *DWM*'s epic *The Flood* (2004-05; by Scott Gray, pencilled by Martin Geraghty) introduced a still further advanced race of sleek, spindly future Cybermen, with triangular 'handles' and a whole host of new refinements: light refraction shields to make themselves invisible, needles jutting from their fingertips to carry out Cyber-conversions, anti-gravity gliders.

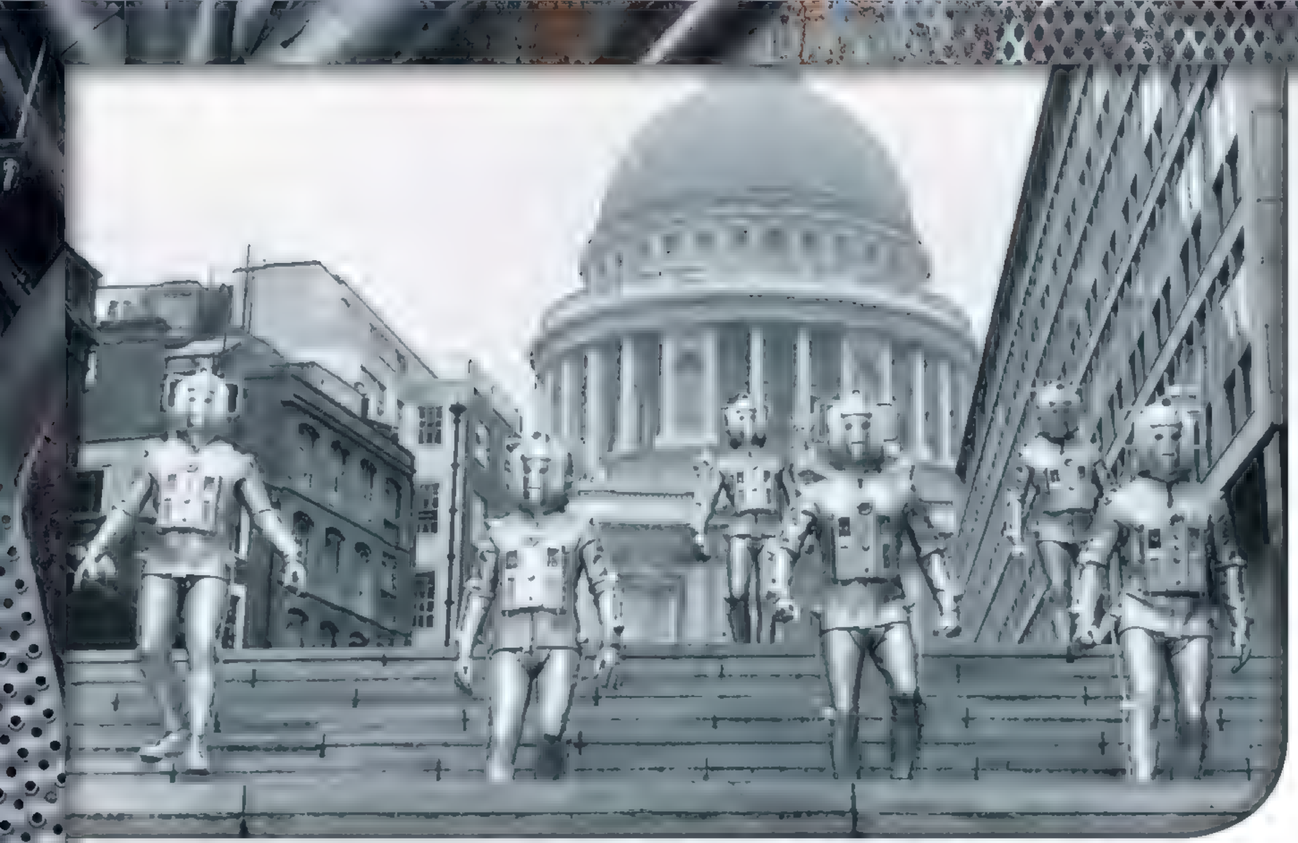
For all that, the *Flood* Cybermen's scheme was the most remarkable thing about them, literally showering present-day Earth with a 'neuro-stream' designed to target the amygdalic and hippocampal regions of the human brain – in short, using humankind's emotions as a weapon of war. Reduced to "manic, unreasoning creatures, whimpering in their own waste", these Cybermen reason that humans will freely give themselves up for conversion, to rid themselves of their over-stimulated impulses "Salvation will be yours." And so, a New Mondas will be born..

Most recently, the Eleventh Doctor bore witness to a temporary alliance between the Cybermen and the Borg, a far-from-dissimilar species of machine-men from an entirely dissimilar reality, in IDW Comics' *Doctor Who* meets *Star Trek: The Next Generation* mini-series, *Assimilation*² (2012; written by Scott and David Tipton with Tony Lee; art by JK Woodward). They've come a long way from Mole Machines and Doomsday Bombs; now they're crossing over into other fictional universes, too.

THE COMPLETE CYBERMEN COMICS CHECKLIST

Excepting occasional non-speaking cameos, the following lists all the Cybermen's comic strip appearances in *TV Comic* [*TVC*], *Doctor Who Weekly* [*DWW*], *Doctor Who Monthly/Magazine* [*DWM*] and others. Titles marked (*) do not feature the Doctor in any of his guises. Titles marked (+) are 'unofficial', not given in original documentation.

SECRET OF THE CYBERMEN [*TVC* #824-827, 1967]
FLOWER POWER [*TVC* #832-836, 1967]
THE BIG DIG [*TVC* #842-845, 1968]
THE CYBER EMPIRE [*TVC* #850-853, 1968]
MASQUERADE+ [*TVC* Holiday Special 1968]
THE TIME MUSEUM+ [*TVC* Annual 1969]
ESKIMO JOE [*TVC* #903-906, 1969]
THE CHAMPION+ [*TVC* Holiday Special 1969]
TEST FLIGHT+ [*TVC* Annual 1970]
THROWBACK: THE SOUL OF A CYBERMAN* [*DWW* #5-7, 1979]
DEATHWORLD* [*DWW* #15-18, 1980]
SHIP OF FOOLS* [*DWW* #23-24, 1980]
BLACK LEGACY* [*DWW* #35-38, 1980]
JUNK-YARD DEMON [*DWM* #58-59, 1981]
EXODUS/REVELATION!/GENESIS! [*DWM* #108-110, 1986]
THE WORLD SHAPERS [*DWM* #127-129, 1987]
THE GOOD SOLDIER [*DWM* #175-178, 1991]
THE CYBERMEN: THE DEAD HEART* [*DWM* #215-220, 1994]
THE CYBERMEN: THE FLESH UNBOUND* [*DWM* #221-223, 1995]
THE CYBERMEN: THE BLACK SKY* [*DWM* #224-226, 1995]
THE CYBERMEN: THE HUNGRY SEA* [*DWM* #227-229, 1995]
THE CYBERMEN: THE DARK FLAME* [*DWM* #230-233, 1995]
THE CYBERMEN: THE FUTURE PERFECT* [*DWM* #234, 1996]
THE CYBERMEN: THE UGLY UNDERNEATH* [*DWM* # 235-238, 1996]
JUNK-YARD DEMON II [*Doctor Who Yearbook* 1996]
DREADNOUGHT [*Radio Times* 1 June – 9 August 1996]
UNNATURAL BORN KILLERS* [*DWM* #277, 1999]
THE COMPANY OF THIEVES [*DWM* #284-286, 1999-2000]
THE GLORIOUS DEAD [*DWM* #287-296, 2000]
THE FLOOD [*DWM* #346-353, 2004-2005]
THE POWER OF THE CYBERMEN/THE DRONES OF DOOM/ENEMY MINE/TIME OF THE CYBERMEN [*Doctor Who: Battles in Time* #8-11, 2007]
ASSIMILATION² [*Star Trek: The Next Generation/Doctor Who* #1-8, 2012]



THE INVASION

NARROWLY AVOIDING A MISSILE LAUNCHED at the TARDIS from the dark side of the Moon, the Doctor, Jamie and Zoe arrive in England in the late 20th century, where they intend to visit the Doctor's old friend Professor Travers. Instead, they meet photographer Isobel Watkins, whose scientist uncle has been incommunicado since joining electronics company International Electromatics. The Doctor and Jamie visit the company's London headquarters but are blocked by its sinister managing director, Tobias Vaughn.

"Is this what you wanted? To be the ruler of a dead world?"

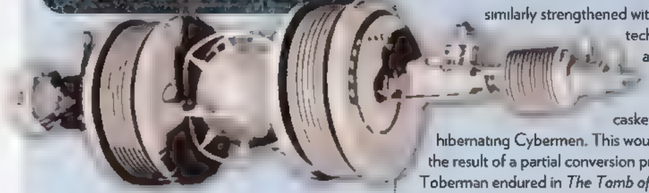
The Doctor, Episode Seven

The pair are reunited with Lethbridge-Stewart, now a Brigadier and in charge of the United Nations Intelligence Taskforce, an independent group which has been investigating disappearances at IE. When Zoe and Isobel are subsequently detained by Vaughn and taken to IE's factory compound in the country, the Doctor and Jamie mount a daring helicopter rescue with the assistance of UNIT Captain Jimmy Turner

The Doctor soon discovers that Vaughn has allied himself with the Cybermen and is collaborating with a Cyber Director to engineer an invasion of Earth, spearheaded by an army of Cybermen smuggled into the London sewer system. But the megalomaniac industrialist is also forcing Professor Watkins to redevelop his innovative teaching machine, the Cerebraton Mentor, as a weapon. This way Vaughn will be able to double-cross the Cybermen and destroy them once the invasion plan reaches fruition, thereby snatching global supremacy for himself.

The invasion begins, and as the world's population is knocked out by a Cyber-hypnotic signal, Cybermen emerge from the sewers to take control of London. While Zoe joins the Brigadier at Henlow Downs defence base to attack the approaching invasion fleet with missiles, the Doctor confronts Vaughn at his office. There, both men learn that the Cyber Director's plans have changed – with devastating consequences for all life on Earth...

TECHNOLOGY



The Invasion boasts the most impressively equipped Cybermen of the series' monochrome era: new chest units, flame-thrower rifles and a striking fleet of Cyberships with dual-wheel structures separated by a central illuminated sphere. Just as in *The Wheel in Space* (1968), the invasion fleet requires a deep space radio beam transmission to home in on, provided here by Tobias Vaughn from his countryside compound. The Cyber-Megatron Bomb, powerful enough to destroy all life on the planet, uses the same guidance beam.

Vaughn himself is part-Cyberman, having willingly submitted to augmentation with a cybernetic body. Workers at the International Electromatics factory have been similarly strengthened with Cyber-technology and are effortlessly able to lift heavy metal caskets containing hibernating Cybermen. This would seem to be the result of a partial conversion process such as Toberman endured in *The Tomb of the Cybermen* (1967) – full conversion is planned for selected subjects once the planet has been secured.

"I hate computers and refuse to be bullied by them," says the Doctor in Episode Three, and with good reason: IE's micro-monolithic circuits are based on Cyber-technology. Fitted into millions of the company's computers, transistor radios and other devices and distributed around the globe, the circuits are artificial nervous systems designed to produce the Cyber-hypnotic force that controls human beings

THE CYBERMEN

"Cybermen! But where do they come from?" asks Jamie at the start of Episode Five

"I don't know, Jamie," replies the Doctor. "But they're here, aren't they?"

Herein lies the great unanswered puzzle of *The Invasion*. Where *have* the Cybermen come from? Perhaps they're an advance party from Mondas, preparing the Earth for the arrival of their home planet in a decade's time. Perhaps, as some have suggested, they're a faction from a separate Cyberman colony with no lasting connection to Mondas. Or perhaps they're time travellers from the future seeking to extract Earth's mineral wealth before it's exhausted.

Their physical appearance, capabilities and motivation tend to point to the latter possibility, given their commonality with the Cybermen of *The Wheel in Space*. The shiny new heads incorporate 'earmuff' blocks for the first time and replace the previous transparent perspex tubes with solid metal, but they retain the blank faceplate with teardrop eyes. The bodies are again enclosed in silver wetsuits but the exoskeleton has been upgraded with single – as opposed to dual – rods and tidy domed joints.

While impervious to bullets, they can be felled with grenades and bazooka rockets. They also prove vulnerable to the powerful emotions emitted by the Cerebraton Mentor. The effect is instantaneous and apparently painful: the spasmodic motion and electronic screaming of the rogue Cyberman discovered by Jamie, Zoe and Isobel in the sewers is both tragic and chilling

As in *The Wheel in Space* the Cybermen are under the command of a superior intelligence. The Cyber Director takes the form of an intricate immobile structure of steel pipes, perspex tubes and flashing lights. Standing some eight feet tall and mounted on four legs, it features a revolving 'head' section with an illuminated crystalline brain mounted below.

Marshalling the invasion campaign from behind a secret wall panel in Vaughn's London office, the Cyber Director defers to a higher authority, seeking approval for Vaughn's demands from its "leaders". Intriguingly, it states that the Cybermen haven't visited Earth before, yet it recognises the Doctor and Jamie from an earlier adventure on the mysterious Planet 14. It's equally susceptible to the emotional discharge of the Cerebraton Mentor, which causes it to explode CHRIS BENTLEY

CLASSIC SCENE

EPISODE SIX

The invasion begins and on the streets of London early morning commuters collapse from the effects of the Cyber-control signal beamed from space. At Professor Watkins' house, Captain Turner relays reports that hundreds of Cybermen are coming out of the sewers.

Near St Paul's Cathedral, manhole covers are tossed aside in Queen Victoria Street and the ruthless silver giants emerge into the daylight. A group of Cybermen appear over the brow of St Peter's Hill and march down the steps. On Knightrider Street, a seemingly endless line of Cybermen turn the corner and march along the pavement...

ESSENTIAL DATA

- Eight episodes
- Originally broadcast: 2 November-21 December 1968
- Average viewing figure: 6.9 million

Writer: Derrick Sherwin, from a story by Kit Pedler
Script editor: Terrance Dicks
Designer: Richard Hunt
Costumes: Bobi Bartlett
Director: Douglas Camfield
Producer: Peter Bryant
Main cast: Patrick Troughton (Dr Who), Frazer Hines (Jamie), Wendy Padbury (Zoe), Kevin Stoney (Tobias Vaughn), Sally Faulkner (Isobel), Nicholas Courtney (Brigadier Lethbridge-Stewart), Robert Sidaway (Captain Turner), Peter Halliday (Packer), James Thornhill (Sergeant Walters), Edward Burnham (Professor Watkins), John Levene (Benton)

OF OMBUDSMEN AND CYBERMATS

In summer 1969 Kit Pedler gave an extensive interview to BBC Radio 3. His comments during this broadcast, and in a subsequent article for *The Listener* magazine, illustrate how scientific speculation inspired *Doctor Who*'s science-fiction.

FEATURE BY **ANDREW PIXLEY**

Above: Kaftan (Shirley Cooklin) is menaced by a Cybermat in Episode 2 of *The Tomb of the Cybermen* (1967).

Opposite page: Man-machine – Kit Pedler saw "silver space creatures" in his imagination.

Below: A publicity shot of Cybermats outside *The Tomb of the Cybermen*.

"Were you working in your laboratory when you first thought of Cybermen?"

"Yes, I was, yes. It first occurred to me then, watching the Post Office Tower actually. I could see it out of my window and I saw sort of silver space creatures in my imagination landing round it and then I went home to talk to my wife about it and we really started thinking about what would happen to a man if he had so many spare parts, mechanical spare parts, that is, he would not then recognise the difference between himself and a machine."

This conversation was heard by listeners to BBC Radio 3 who'd tuned in at around 9.10 pm on Thursday 5 June 1969. Earlier in the evening there'd been chamber music from Beethoven and Mozart, and not much more than half an hour later choral and orchestral works by Henry Purcell and John Blow would follow. But sandwiched between the classical presentations which the channel was best known for was a cultural discussion programme that turned its attention to *Doctor Who*.

Presenters Elizabeth Gard and David Wilson were grilling their guest Dr Christopher Pedler – the head of the Electron-microscopy Unit at the Institute of Ophthalmology, University of London – about recent scientific developments, and how this impacted on his parallel career as science-fiction writer Kit Pedler.

The title of the 35-minute discussion was *Of Ombudsmen and Cybermats*, referring simultaneously to one of Pedler's hopes for the future and to his recent submissions for *Doctor Who*, specifically the rat-like cyborgs that made their début in the 1967 serial *The Tomb of the Cybermen*. This, like the original 1966 Cyberman serial *The Tenth Planet*, had been co-written by Pedler with his friend Gerry Davis. The programme's aim was to probe the ophthalmologist regarding his concerns about the social effects of scientific research, with the hosts and their guest citing *Doctor Who* to make a variety of points. ▶

"I THINK THIS IS THE FUNCTION OF THE ARTS. TO UTTER A WARNING AND TO BE IMAGINATIVE ABOUT FUTURE PROSPECTS."

The Listener

Thursday 10 July 1969 Volume 82 No 2102 1s. 3d.

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Christopher Ricks on Conor Cruise O'Brien's Congo play 53

Deus ex Machina?
by Kit Pedler

DEUS EX MACHINA?

The Radio 3 discussion prompted more from Pedler via another of the BBC's cultural outlets, *The Listener* – issue dated Thursday 10 July 1969 – boldly appealed to a more populist market than usual with its striking cover image of the latest incarnation of a Cyberman, its metallic face contrasting starkly with St Paul's Cathedral in the background. This photograph – captured during location shooting for *The Invasion* the previous year – was the hook for Pedler's article *Deus ex Machina?* In this, Pedler considered the popular conceptions of robots, moving from the idea of a simple 'tin man' machine (which he saw as 'a marvel of useless endeavour') to Karel Čapek's *RUR* notion of metal serfs, and then to the next generation of robot which he christened a 'biomim' – derived from the term biological mimic. Pedler's text was a self-confessed 'exercise in speculative science-fiction based upon present trends'. But he felt that built-in elements for this new type of creation would include intelligence, goals, adaptability, the capability to learn and 'last, but most important, the urge to survive.

Top left: Pedler's cover story in *The Listener*.

Left: The first edition of the 1920 play *RUR*, and a picture from its original staging the following year.

Top: Isobel (Sally Faulkner) photographs the aftermath of *The Invasion* (1968).

Above: Location filming for *The Invasion* in London's Knightrider Street on 8 September 1968.

"THE ONE THING THEY COULDN'T WITHSTAND WOULD BE TO HAVE THEIR EMOTIONS PUT BACK IN AN EXTREME FORM."

Gard, for example, noted that *Doctor Who* made a clear distinction between which of its characters were men and which were Cybermen. Pedler agreed, adding that "The Cybermen are always the blanket menace and the human beings always win the battle. I mean it's an old sort of good versus evil fable and that which must remain, I think."

Gard then surmised that the Cybermen must have been created by humans in the first place, to which the scientist-writer retorted, "They were originally humans in the original phoney folklore of the subjects. They were originally designed as humans and then they ran out of natural resources and began converting themselves into a creature which was immortal, very strong, but completely lacking in the emotion that was their essential content."

Wilson had clearly been following the broadcast of *The Invasion* the previous autumn, and – recalling Professor Watkins' Cerebraton Mentor - commented that in a recent escapade his guest had shown the Cybermen being "shot down... with a sort of fear gun [which] injected emotion into them."

"That's right," replied Pedler. "We thought that the one thing they couldn't withstand is having their emotions put back in an extreme form, so this is what the hero finally did for them with."

Continuing this line of thought, Wilson noted that this implied a contradiction in Pedler's mind between emotion and machines. "Oh, there is," confirmed Pedler. "It was a very sore spot. You've hit straight on it. There was a great conflict in my mind about where emotions fit into the human persona... I think to some degree there is a knowledge of certain emotions which we only pretend to. I think to be frank we've been hamming our way around this planet for a long time pretending to understand what we mean by good care and love, affection and so on. I think in the present-day world we are beginning to doubt these qualities in the sort of maelstrom they're putting up around us."

Gard observed that the results of sophisticated science invariably seemed to be portrayed as evil in *Doctor Who* and asked Pedler if there was any possibility of a "benevolent robot". "No, I don't think there is," he replied. "I think the net point about it all is that if you do invent very highly sophisticated machinery, there may come a time when that machinery – as it were – not exactly lives of its own volition but has such a complex internal behaviour that we may not be able so easily to control it. In which case, if we do lose our control of this machinery, then we are – I think – in serious trouble, because we have lost our essential link with it."

Wilson used the Cybermen as an example of mankind discovering menaces which it had not been able to foresee, and considered that, before new scientific development was embarked upon, thought should be given as to where this work should stop. Pedler took the idea further with a suggestion of his own. "I think in fact there's a pretty fair case for, if you like, a scientific ombudsman to look into this on behalf of people. I think we already have an ombudsman for the investigation of parliamentary mal-administration. I don't see why we shouldn't have some sort of analogous committee or group of people whose task it is to look into the possibly harmful effects of such research projects."

"Aren't you yourself the scientific ombudsman when you're writing *Doctor Who*?" asked Wilson. "I think this is the function of the arts," Pedler agreed. "To utter a warning and to be imaginative about future prospects. So it's certainly one function of the science fiction writer, in the best sense of it anyway. I think also an officially constituted body, such as some form of ombudsman, could well do this."

According to Pedler, his perspective on many things changed when he almost died some years earlier. "It was interesting," he continued, "but also – what's the terrible word they use? Geminal or seminal or something; I don't understand it really... I'm joking about it now, which is all one can really do about such a subject. It caused me to realise that since this had happened to me, and the fact I happened to get better with the attention of a number of very splendid doctors and surgeons, then nothing ever again would frighten me. And this has persisted until now. Nothing frightens me any more. I'm sorry if I sound arrogant, but it is true.

"And so I'm able to consider future possibilities for myself much more coolly than I could have done before that time. And since I am not anxious about the future or frightened about my future, I am able... more austerely to get to grips with what I think I am... I am a jack-of-all-trades certainly, but a scientist who has got much more interest in people than ever he had before."

After charting about his resentment of 'clubbishness' among scientists, Pedler responded to Gard's query about his need for a release from the precision of his laboratory work. "This is one of the reasons I started writing," he said, "because discipline in a laboratory is absolute and to do an experiment which works you have to take a great number of... rather demanding technical steps, and unless you get all those right, nothing will happen. So you will have to learn an almost monastic discipline about procedure. And if it was to go on the whole time I think it can affect scientists for ill...

"So for me your question is definitely relevant. I need to get out of this atmosphere, or else I should go around the bend if I didn't!"

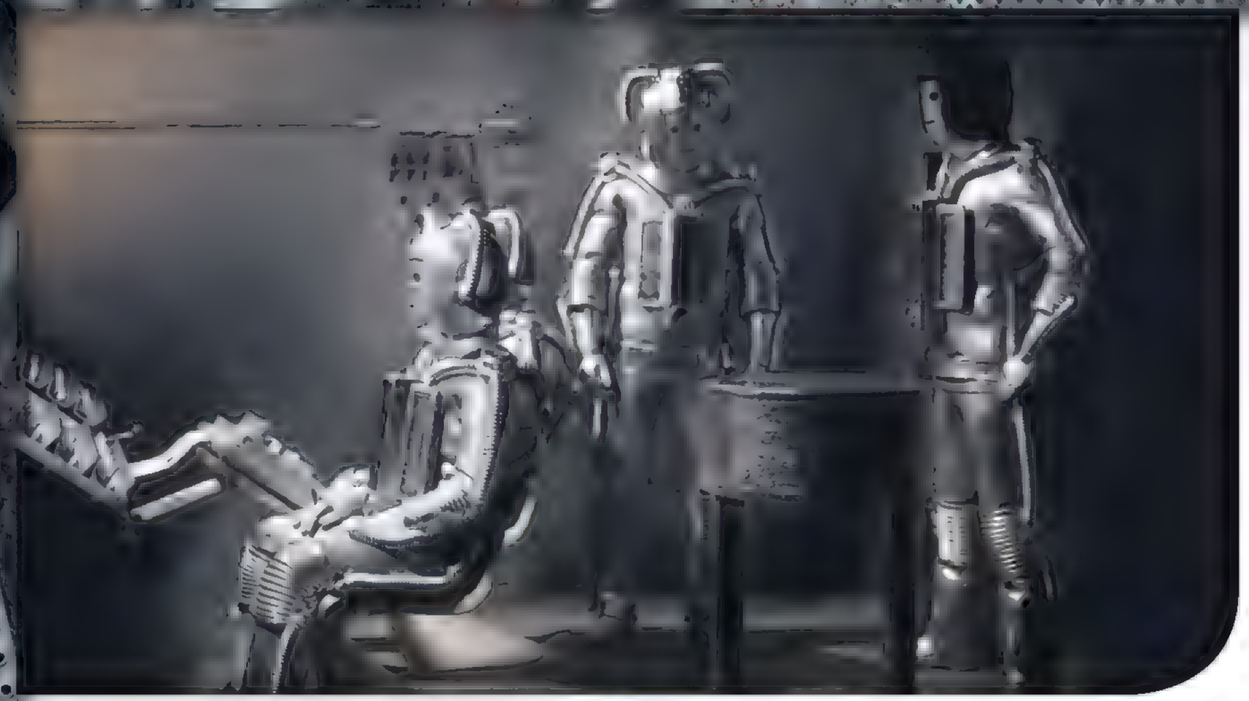
DOOMWATCH

"What I'm engaged on now is a new series for BBC next year and it's called *Doomwatch*," Pedler told Elizabeth Gard. "It's about the first three scientific ombudsmen put out by a government to look into possible harmful effects of scientific research." *Doomwatch* would enter production in November 1969 and debut on BBC1 the following February. The impact of technology on health was dealt with in several episodes. *The Iron Doctor* (by *Doctor Who* writer Brian Hayles) concerned a computer on an intensive care ward making logic-based decisions about who should receive vital treatment. *In the Dark* featured a scientist (played by Patrick Troughton) with a chronic medical condition, kept alive – but immobile – by life-support systems.

Top left: "I defeated an incurable disease by not trying to cure it." Patrick Troughton as McArthur in the *Doomwatch* episode *In the Dark* (1971).

Above: A computer monitors its patients in *The Iron Doctor* (1971).

Below left: In 1969 Pedler described himself as "a scientist who has got much more interest in people than ever he had before."



REVENGE OF THE CYBERMEN

JUPITER ORBIT, CIRCA 2900. The Doctor, Sarah and Harry return to the Nerva space station at a time when it's operating as a beacon to guide space freighters clear of a newly arrived asteroid, Voga. They discover that 47 crew members have died of a mysterious space plague; the only survivors are Commander Stevenson, Lester, Warner and a civilian exobiologist, Professor Kellman. The Doctor becomes suspicious when he recognises Voga as the planet of gold that led to the downfall of the Cybermen

When Warner dies shortly after their arrival, the Doctor quickly deduces that the men have actually been poisoned by Cybermats, one

> ***"Cybermen do not subscribe to any theory of morality in war, Doctor."*** Cyberleader, Part Three

of which attacks Sarah. To save her life, the Doctor sends her, together with Harry, to Voga via the space station's transmat, thereby purging the alien toxin.

The Cybermats have been directed by Kellman, who is apparently in league with a small unit of Cybermen. They board Nerva Beacon and strap powerful Cyberbombs to the Doctor, Stevenson and Lester, forcing them to carry the bombs to Voga where they will detonate within a central shaft, destroying the planet.

In the Voga catacombs, Sarah and Harry find themselves caught up in a battle between opposing Vogan forces. The power-hungry Vorus has developed a sky-striker rocket with which he plans to destroy the beacon, having lured the Cybermen there with the help of Kellman, a double agent. He's opposed by chief councillor Tyrum but both parties agree to work together when Cybermen arrive in the caves and a gun battle ensues.

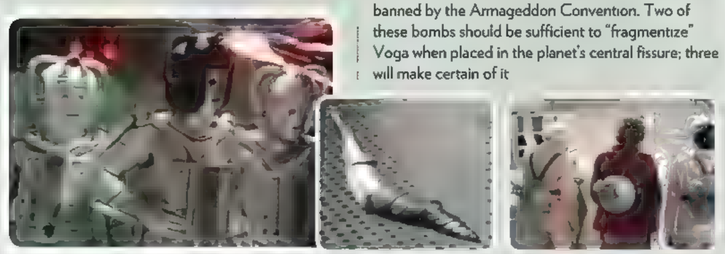
With Harry's help, the Doctor disables the Cyberbombs and persuades Vorus to delay the launch of the sky-striker while he returns to Nerva. There, he and Sarah are recaptured by the Cyberleader who sets his back-up plan in motion, activating Nerva's hyperdrive and setting the beacon on a collision course with Voga...

TECHNOLOGY

Over the centuries, the Cybermen have either abandoned or lost much of their earlier advanced technology. The aperture on their helmets that previously projected a hypnotic control beam has been replaced with an energy weapon operated manually from the chest unit This can be set to stun or kill

The Cybermats at large on Nerva Beacon are markedly different from the ones previously seen on Telos and Station Three. Some three feet long with 12 body segments, they have a red illuminated slot at the front of an otherwise featureless elongated head. They are programmed to kill specific human targets, leaping from the ground to 'bite' their victims and inject a fast-acting poison into the neck. Filled with gold dust, one Cybermat proves equally deadly to the Cybermen when remotely controlled to attack its creators – which is odd given that the creatures themselves are also vulnerable to gold dust.

Cyberbombs are described by the Cyberleader as "the most compact and powerful explosive devices ever invented," so devastating that their use was banned by the Armageddon Convention. Two of these bombs should be sufficient to "fragmentize" Voga when placed in the planet's central fissure; three will make certain of it



THE CYBERMEN

In *The Ark in Space* (1975), the Doctor estimated that Nerva station was constructed in the late 29th, or early 30th, century, indicating the period in which *Revenge of the Cybermen* is set and making the Cyberleader's unit the most advanced Cybermen seen in the series to this point. They were involved in a Cyberwar "centuries ago" and were defeated when humans acquired the resources of Voga, leading to the invention of the glitter gun. They've not been seen since that time and are widely believed to have died out.

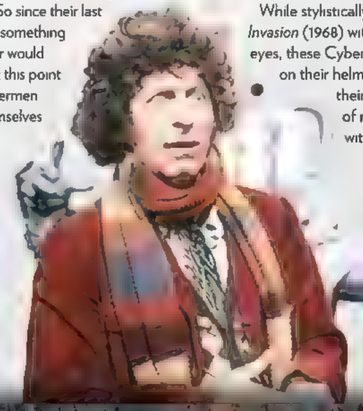
"They are utterly ruthless – total machine creatures," the Doctor tells Stevenson in Part One. Later, while goading the Cyberleader in Part Three, he observes that, "The trouble with Cybermen is that they have hydraulic muscles – and, of course, hydraulic brains to go with them."

Previously, the Doctor has been careful to acknowledge that the Cybermen are cyborgs and retain at least some small part of their organic origins – their surgically altered brains. So since their last appearance in the series, something has changed. The Doctor would seem to be aware that, at this point in their timeline, the Cybermen have finally divested themselves of organic brains and transformed themselves entirely into androids.

If they *have* replaced their organic brains with metal and plastic computer brains, it is ironic that, by doing so, they appear to have recovered some part of their humanity. Instead of the emotionless sing-song delivery or electronic monotone of their predecessors, the voices of these Cybermen sound quite human, with the suggestion of an accent in the clipped delivery. They express pride, anger, satisfaction – even irony.

That said, the title of the serial is misleading. Tyrum speaks of the "vengeance of the Cybermen" but there's no evidence that the plot to destroy Voga provides anything other than a logical means of securing success in a proposed second campaign against humanity.

While stylistically similar to the Cybermen of *The Invasion* (1968) with their silver wetsuits and 'teardrop' eyes, these Cybermen have thicker, ribbed 'handles' on their helmets. However, the orientation of their chest packs and their exoskeleton of ribbed tubing has more in common with the Cybermen of *The Moonbase* (1967) and *The Tomb of the Cybermen* (1967). The Cyberleader is identified by a black-trimmed helmet – the first time a commander has been differentiated in this way



CHRIS BENTLEY

CLASSIC SCENE

PART THREE

In the control room of Nerva Beacon, the Doctor goads the Cyberleader.

The Doctor: You've no home planet, no influence, nothing. You're just a pathetic bunch of tin soldiers skulking about the galaxy in an ancient spaceship.

Cyberleader: You speak unwisely. We are destined to be rulers of all the cosmos.

The Doctor: No. I don't think so somehow. You tried that once and you were very nearly wiped out.

Cyberleader: Because of Voga and its gold. If humans had not had the resources of Voga, the Cyberwar would have ended in glorious triumph.

The Doctor: It was a glorious triumph – for human ingenuity.

ESSENTIAL DATA

- Four episodes
- Originally broadcast: 19 April-10 May 1975
- Average viewing figure: 9.0 million

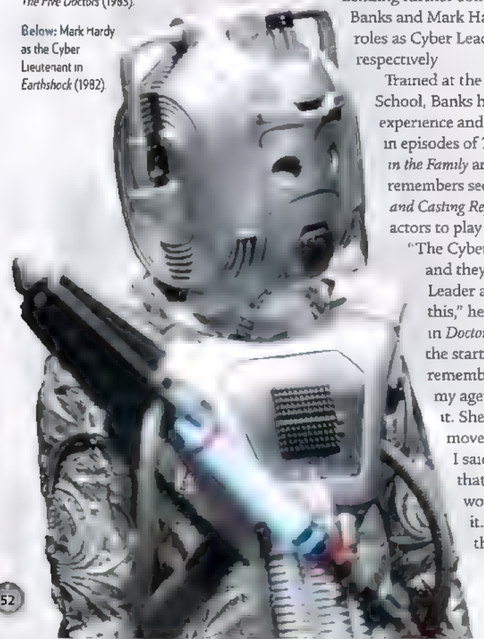
Writer: Gerry Davis
Script editor: Robert Holmes
Designer: Roger Murray-Leach
Costume designer: Prue Handley
Director: Michael E Briant
Producer: Philip Hinchcliffe
Main cast: Tom Baker (Doctor Who), Elisabeth Sladen (Sarah Jane Smith), Ian Marter (Harry Sullivan), Jeremy Wilkin (Kellman), Ronald Leigh-Hunt (Commander Stevenson), William Marlowe (Lester), David Collings (Vorus), Kevin Stoney (Tyrum), Michael Wisher (Magrik), Brian Grellis (Sheprah), Christopher Robbie (Cyberleader), Melville Jones (First Cyberman)

We Are The CYBERMEN

Above: Brian Orrell, David Banks and Mark Hardy pictured at Fantom Films' The Cybermen event on 9 February 2014
Photo © Chuck Foster

Opposite page: David Banks as one of the Cyber Leaders in *The Five Doctors* (1983).

Below: Mark Hardy as the Cyber Lieutenant in *Earthshock* (1982).



Appearances in *Earthshock* and *The Five Doctors* helped the Cybermen reclaim their popularity for a new decade. David Banks, Mark Hardy and Brian Orrell remember what it was like to be a 1980s Cyberman.

INTERVIEW BY **CHRIS BENTLEY**

After an absence of seven years, the Cybermen finally returned to *Doctor Who* in 1982. *Earthshock* restored their position among the series' most popular monsters, with three further Cybermen stories following during the 1980s. Impressive new costumes were introduced and, for the first time, retained for more than two successive serials. Lending further continuity, actors David Banks and Mark Hardy played recurring roles as Cyber Leader and Cyber Lieutenant respectively.

Trained at the Bristol Old Vic Theatre School, Banks had extensive theatre experience and had been seen on television in episodes of *The Cuckoo Waltz*, *Keep it in the Family* and *The Professionals*. He remembers seeing an advert in *Production and Casting Report* magazine seeking actors to play Cybermen.

"The Cybermen were coming back and they were looking for a Cyber Leader and I really wanted to do this," he says. "I wanted to be in *Doctor Who*. I'd seen it from the start and I could just about remember the early Cybermen, but my agent didn't want me to do it. She thought it wasn't a good move to play behind a mask. I said, 'No, it's fantastic to do that,' because I thought you wouldn't be associated with it. So I went up for it and got the part and did *Earthshock*."

Producer John Nathan-Turner and director Peter Grimwade were specifically looking for actors who were 6'3" or taller. "It was important that I was tall. I don't think that applies now with the new-look Cybermen. That's a reflection of the production, the way it's made now. With single-camera set-ups you can cheat the size, whereas when we did it, you were in the studio most of the time with a multi-camera set-up, so there was no way you could cheat. If any of the Cybermen had been shorter than Peter Davison you would have been looking down at them, and doing so from many angles, so it couldn't have been done then."

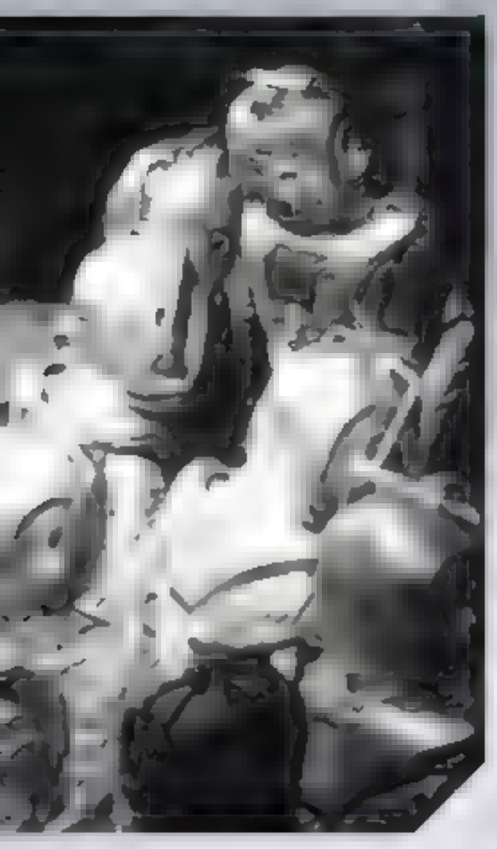
"THE CYBERMEN WERE COMING BACK AND THEY WERE LOOKING FOR A CYBER LEADER." David Banks

Mark Hardy had already appeared in *Doctor Who* four years earlier. After training at the London Academy of Music and Dramatic Art (LAMDA) and playing in repertory theatre in Southwold, he made his television debut half naked and covered in green make-up as one of the Swampies in *The Power of Kroll* (1978).

"I did pantomime in Windsor and various things for the Royal Shakespeare Company after that," he recalls. "But then I ended up going to this interview with Peter Grimwade at the BBC. He said, 'Do you know the Cybermen?' Well, I didn't, but he asked me to say a few lines in a deep monotone voice and then he said, 'Yes, I think I'd like you to be the Cyber Lieutenant.'

"The costume was specifically made for me. It was actually very tight and very thin and quite difficult to get into. I kept it for pretty well all my appearances as a Cyber Lieutenant. I think I was the only one who could fit in it because I was actually taller than David and thinner. I'd been forewarned that I was going to be in a helmet and that wasn't a problem for ▶

We Are The CYBERMEN



Above: The Cyber Leader (David Banks) and his revitalised army in *Earthshock*

Below: The Cyber Lieutenant (Mark Hardy, second from left) leads a squad of Cybermen through the Death Zone in *The Five Doctors*.

me, but it was very uncomfortable because they had to screw you in and then unscrew you.

"What was quite interesting was that when the helmets were on, you could actually turn your head within the helmet and it wouldn't move, so the head would be facing forward but you could be looking out through the ear. You could see quite well through the eye holes but to see to the side I had to turn my head to see out through a little hole that was somewhere by the ear."

Because the actors were to provide the dialogue for their characters, the helmets were fitted with microphones. David recalls, "John Nathan-Turner was very keen that our voices should be heard, so that it would characterise the Cybermen that we played and in that way you could tell the difference between us. Before rehearsals, Mark and I were taken up to the production gallery to try out the voice. It was a special machine that you spoke into and your voice came back overlaid with a higher voice and a lower voice. It retained your natural cadences but made them sound mechanical in some way

"We also had a transparent jaw section on the helmet but you didn't want to see a human chin inside so what they tried was blacking out our teeth with some kind of black enamel, which tasted horrible, and painting us silver all round the mouth and chin. Then they stuck cling-film on top of that to make it look as though there was something organic inside – fleshly but ancient."

Although the costumes were uncomfortable in the studio on *Earthshock*, they became unbearable during location filming in north Wales for *The Five Doctors*. "That was pretty unpleasant," says Mark. "It was cold and wet in those slate quarries and my costume was so tight I couldn't wear any clothes underneath. I was freezing and just longed to get back to the hotel and have a hot bath. I remember saying to David, 'This is it. I'm not going to do the Cyberman again. It's cold, it's bleak and I'm not enjoying this.'

"Ironically, when the next one, *Attack of the Cybermen*, came along, I couldn't do it anyway. They asked me back but I was already contracted to do a play in Africa. I had no idea at the time but by coincidence they got Brian, who I'd been at drama school with, to replace me."

"IT WAS COLD AND WET IN THOSE SLATE QUARRIES AND MY COSTUME WAS SO TIGHT I COULDN'T WEAR ANY CLOTHES UNDERNEATH." Mark Hardy

Fellow LAMDA graduate Brian Orrell had been working in mainstream theatre but had also appeared on television in *Ladykillers* and *Young Sherlock*. "One day I got a call from my agent about *Doctor Who*," he says. "I had watched the very first episode with William Hartnell and followed it with Patrick Troughton as the Doctor, so I was quite keen to do it. I met the director, Matthew Robinson, and he said, 'You know, you're too middle class to be a monster.' I thought, 'Monsters aren't middle class? We have classy monsters, do we?' I said, 'Well, I could be different.' And he said, 'Okay, try something else.' So I did it in a rougher voice and the next day my agent rang up and said, 'They're offering it to you'

"I did know beforehand that I was going to be enclosed in a helmet, but until you actually do it you don't realise the reality of it. I'd done things before wearing masks, but this was the whole body encased and in a sense you lose context. David was a very good role model to work with. I studied what he was doing and he helped me a lot to develop the character. There was none of this thing they do today with the choreography and learning how to do the walk and everything. I just took my cue from David in terms of the walk, how you speak, and coordination between the two.

"In rehearsal we had paper bags on our heads and you do feel bloody silly walking around like that with the other actors and actresses there. To find the power of the character is quite difficult with that sort of thing, you know."

Left: The Cyber Lieutenant (Mark Hardy) reports a time distortion to the Cyber Leader (David Banks) in Part One of *Attack of the Cybermen* (1985).

Below: The Cyber Lieutenant, Cyber Leader and Cyber Controller (Michael Kilgarriff) beneath the surface of Telos in Part Two of *Attack of the Cybermen*.

Below left: One of the Cyber Leaders (David Banks) falls victim to the Raston Warrior Robot in *The Five Doctors*.

Bottom: Barry Noble strikes a pose familiar from *The Moonbase* (1967). Photo © Chris Bentley

CYBER POP STAR

Barry Noble made his *Doctor Who* debut as an Egyptian warrior in the tenth episode of *The Daleks' Master Plan* (1966). He went on to play a Parisian in *The Massacre of St Bartholomew's Eve* (1966) and a patron of the Inferno club in *The War Machines* (1966) before becoming a Cyberman in *The Moonbase* (1967).

"An agent rang me and said they were looking for tall people for *Doctor Who* and as I'm 5'11" I seemed to fit what they wanted," he says. "I went along to Ealing Studios, tried the costume on and it fitted as much as you could get it fitted but it was pretty uncomfortable. You had to be let in and let out of the helmet, and you couldn't see too well out of it, but the main thing was that it was very hot inside the suit. I used to wear a T-shirt underneath to soak up the perspiration and I had to change maybe a couple of T-shirts a day."

Barry's other acting work at that time included uncredited appearances in the films *Fahrenheit 451* (1966), *Casino Royale* (1967), *Quatermass and the Pit* (1967) and episodes of *The Saint*, *Man in a Suitcase* and *Adam Adamant Lives!* But within 18 months of playing a Cyberman he became a pop star with the single *I've Got My Eyes On You*.

"I'd come to London to be a hit recording artist and fallen into the acting work as a sideline. I signed a record contract with EMI in 1968 and recorded all my stuff for the next two years at Abbey Road, the same studios as The Beatles. I didn't really have a hit in this country but I had a few hits abroad and did a lot of shows on the continent. I was travelling around the world quite a lot and the singing career took up the next 15 years really."

We Are The CYBERMEN

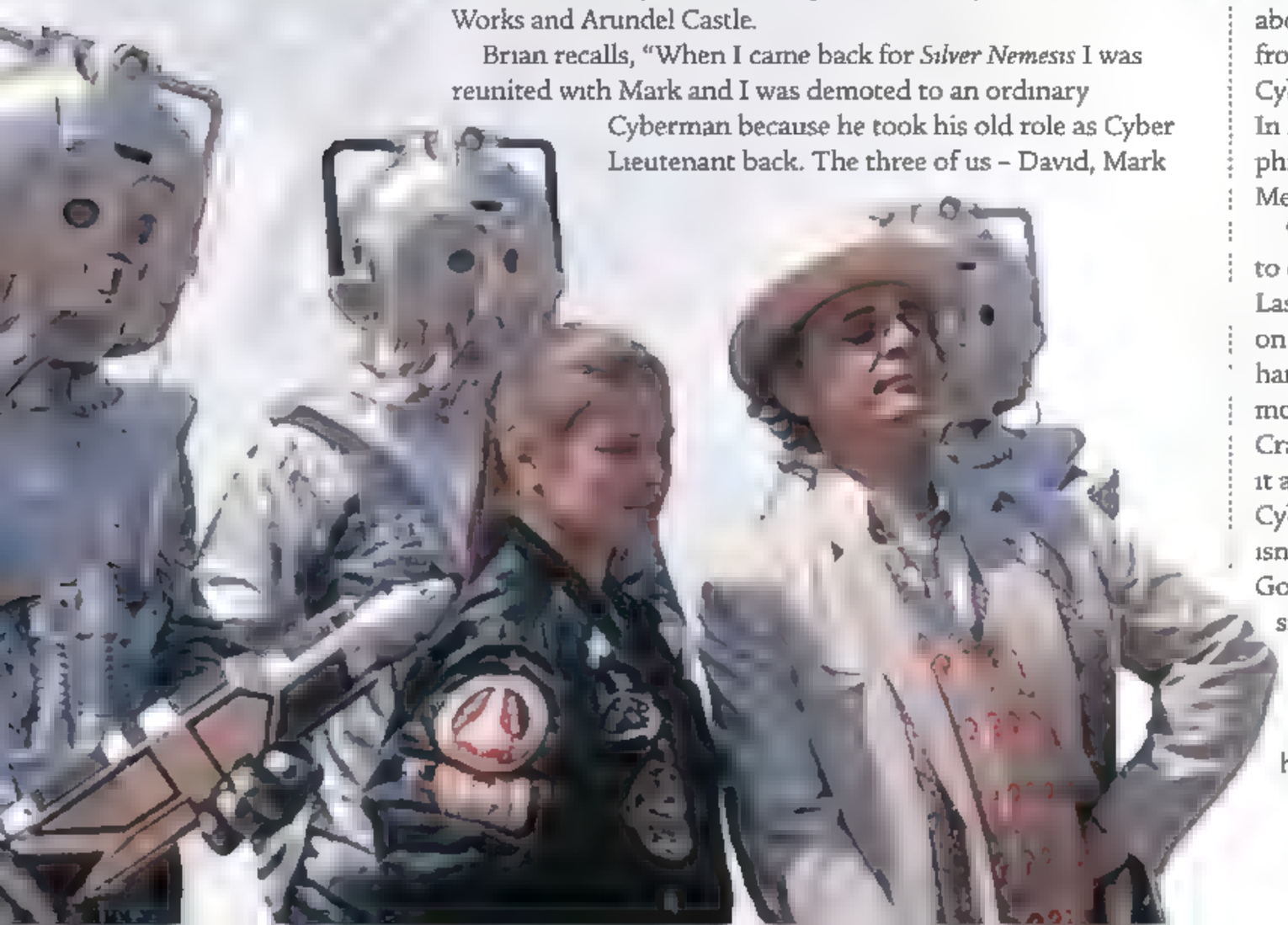
Above: Orrell, Hardy and Banks climb aboard for the location recording of *Silver Nemesis* in June 1988.

Left: Preparing to record *Silver Nemesis* at Hiorne's Tower in Arundel Park on 28 June 1988.

Below: David Banks (as the Cyber Leader) joins Sophie Aldred (Ace) and Sylvester McCoy (the Doctor) for a picture publicising *Silver Nemesis*.

All three actors worked together in the series just once, on the 25th anniversary story *Silver Nemesis*. The serial was recorded entirely on location, predominantly at Greenwich Gas Works and Arundel Castle.

Brian recalls, "When I came back for *Silver Nemesis* I was reunited with Mark and I was demoted to an ordinary Cyberman because he took his old role as Cyber Lieutenant back. The three of us – David, Mark and I – then worked together very happily. Chris Clough was an excellent director and created a really happy family atmosphere on location. It was a very good experience. We stayed at a very twee hotel in Worthing and it was like afternoon tea with Auntie Agatha in the 1950s."



The three men clearly cherish their experience of playing Cybermen and the lasting friendship between them that has resulted. For Banks, the role of Cyber Leader proved life-changing, prompting a historical and philosophical exploration of robotics, cybernetics and the influence of technology on the human condition.

"I think that for all three of us, when we were playing Cybermen, it was just a part of what we did," he points out "But even when *Doctor Who* was off the air, people kept thinking about it and talking about it and I never really got away from the Cybermen. I've spent a lot of time thinking about Cybermen and thinking about the philosophical position. In fact, I've presented a paper about Cyber-emotion to the philosophy departments of the Universities of Sydney and Melbourne and, most recently, at King's College London.

"The interesting thing is that all of those things which are to do with the idea behind the Cybermen keep on developing Last week I opened the paper – or rather looked at the paper on my iPad Mini – and there was a man with an artificial hand, feeling with the fingers and getting feedback. Things are moving at such a pace, especially artificial life. The biologist Craig Venter emptied a cell of its DNA, put artificial DNA in it and said he'd created life. These things are all to do with the Cyber-myth; how we're making ourselves into something which isn't quite human. If you want a fact, you can look it up on Google; the devices we have to do that are getting smaller and smaller and smaller. In five or ten years' time, those devices will be in our heads, implanted somehow.

"To paraphrase Rupert Brooke's sonnet *The Soldier*, the Cybermen are pulses in some kind of eternal mind. We humans are becoming that. We are the Cybermen."

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DOCTOR WHO MAGAZINE

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THE MAGAZINE OF TIME AND SPACE

EVERY FOUR WEEKS...

EARTHSHOCK

EARTH, 2526. LIEUTENANT SCOTT AND his troops have been called in to assist palaeontologist Professor Kyle, whose team have disappeared while investigating a cavern of dinosaur fossils.

Two shadowy androids open fire on Scott's troops and their point-of-view images are transmitted back to their masters – the Cybermen.

Scott's troops destroy the androids, prompting the hidden Cybermen to activate a nuclear bomb hidden behind a hatch in the cave wall; this is the device the androids had been programmed to protect. The Doctor prevents armageddon by jamming the detonation signal.

The Doctor traces the signal to a space freighter and lands the TARDIS in its vast hold. The Cyber Leader is observing, however,

"The Doctor must be taken alive. He must suffer for our past defeats."

Cyber Leader, Part Three

and frames the Doctor for murder. Crew member Ringway brings the Doctor and Adric before Briggs and Berger, the ship's captain and pilot respectively.

The Cybermen tap the ship's power supplies to reactivate an army hidden in the hold. The Doctor and friends cannot prevent the Cybermen – assisted by their spy Ringway – from assuming control.

The freighter's Cyber-invasion force had been intended to mop up resistance after the nuclear attack. A contingency plan involves overriding the ship's flight computer to turn it – and its anti-matter drive – into a missile. The ship will be used to stop a conference on Earth that will see planets unite against the Cybermen.

The Cybermen evacuate the freighter, the Cyber Leader electing to depart in the TARDIS with the Doctor, Tegan and Nyssa. Adric, Briggs and Berger remain on the bridge, Scott and his troops later freeing them by destroying two remaining Cybermen guards.

Adric attempts to break the three logic codes locking the navigation. Freeing one makes the freighter unexpectedly jump backwards in time. Adric refuses to board an escape pod but a final wounded Cyberman destroys the computer, preventing him from cracking the last code. Adric is now powerless to prevent the ship crashing into prehistoric Earth.

TECHNOLOGY

The Cybermen return to hand-held blast rifles for this story, with no apparent built-in weaponry. The guns are clearly more powerful than Earth lasers of the time, which struggle to destroy Cybermen – yet the Cyber weapons prove fatal to Cybermen themselves when turned against them.

The thermal lance – a large gun-like device wielded by one Cyberman – disrupts the molecular structure of the bridge's shield doors. When the Doctor restabilises the door's molecular bonds, the Cybermen use more conventional remote-controlled explosive charges fitted to the doors, immediately effective in blowing a massive hole in them.

Cybermen are stored in the freighter's silos, wrapped in polythene sheeting though with no apparent sign of the cryo-technology used in *The Tomb of the Cybermen* (1967). These troops are probably not subjected to deep sleep over years, merely 'sleep mode' to save energy.

Technology also extends to a remote-controlled nuclear warhead, activated from space, and computer capability which can easily override Earth ships' navigation systems.

Perhaps surprisingly, the Cybermen deploy androids in the Earth caves (armed with vapourising blasters hidden in their hands and including video relay circuits) rather than just assigning any of their own kind. One wonders why, but perhaps these androids could be assembled on Earth by human sympathisers (such as Ridgway?) without attracting attention.

THE CYBERMEN

The seven-year gap since the Cybermen's last appearance allowed for a comprehensive hardware upgrade, even if the *Earthshock* Cybermen retain the weakness for gold first revealed in *Revenge of the Cybermen* (1975).

The stylish costumes are in tune with the times, even though the ski-style gloves and moonboots resemble left-overs from an Alpine holiday. The heads appear similar to those first seen in *The Invasion* (1968) but elsewhere there are radical differences. What look like silver fighter pilot pressure suits are worn, apparel designed to keep human bodies at constant pressures at altitude, but it's tempting to imagine the suits' thin external pipes performing cooling and lubrication functions. At one point we see a wounded Cyberman leaking green fluid onto the floor – is this coolant? Or some kind of blood analogue?

One styling element highlights the Cybermen's organic origins even more tellingly; indeed, it remains the most conspicuous reminder of it since *The Tenth Planet* (1966). The helmet jaw is transparent, allowing us to see a silvered mouth speaking behind the 'window'. Despite this visual clue, the Cybermen make little mention of their human conversion and show no desire to convert the freighter crew.

It's not just in their physicality that these Cybermen – perhaps contentiously – appear far more humanised than usual. As the Doctor remarks of the talkative, even verbose Cyber Leader: "Compared to some, this one is positively flippant." Indeed the Cyber Leader (black head tubes clearly indicating his status) is very much a *villain*, whereas previous Cybermen had formed a blank wall of machine logic.

The Cyber Leader claims a "scientific" motive in leaving the crew behind on the freighter in order to witness their final moments, but perhaps Tegan is correct in suggesting it's plain sadism. The fist-clenching Cyber Leader also appears to show tension, frustration and anger in flashes. More frivolous still are two sentries whose expressive 'and then I said...' hand gestures suggest a friendly natter.

The Cyber Leader also bears a grudge, wanting the Doctor to suffer for past defeats inflicted upon the Cybermen. *Earthshock* marks a seismic shift in the relationship between the Doctor and the Cybermen, squarely marking them out as eternal enemies. The Cybermen now recognise a police box as a TARDIS, the Cyber Leader is aware of Time Lords, decrying their "arrogance", and appears to have battled the Doctor before. ("So. We meet again... *Doctor*!") The Cybermen have even archived video footage of previous meetings with the Doctor, making them appear positively obsessed with the Time Lord.

ALISTAIR McGOWN

CLASSIC SCENE

PART FOUR

Tegan and the Doctor are reunited on the bridge, prompting the Cyber Leader's observation that "Time Lords have emotional feelings."

Cyber Leader: Surely a great weakness in one so powerful?

The Doctor: Emotions have their uses.

Cyber Leader: They restrict and curtail the intellect and logic of the mind.

The Doctor: They also enhance life. When did you last have the pleasure of smelling a flower, watching a sunset, eating a well-prepared meal?

Cyber Leader: These things are irrelevant.

The Doctor: For some people, small beautiful events is what life is all about.

ESSENTIAL DATA

- Four episodes
- Originally broadcast: 8-16 March 1982
- Average viewing figure: 9.3 million

Writer: Eric Saward
Script editor: Antony Root
Designer: Bernard Lloyd-Jones
Costume designer: Dinah Collin
Director: Peter Grimwade
Producer: John Nathan-Turner
Main cast: Peter Davison (The Doctor), Matthew Waterhouse (Adric), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Beryl Reid (Briggs), James Warwick (Scott), Clare Clifford (Kyle), Alec Sabin (Ringway), June Bland (Berger), David Banks (Cyber Leader), Mark Hardy (Cyber Lieutenant)

THE GENESIS OF THE CYBERMEN

Although *Revenge of the Cybermen* was the last televised *Doctor Who* story written by Gerry Davis, it wasn't his final contribution to the programme. In the early 1980s he had ambitions to write a prequel to *The Tenth Planet*...

FEATURE BY **ANDREW PIXLEY** ILLUSTRATION BY **MARK MADDOX**

In a 1978 edition of the fanzine *TARDIS*, former *Doctor Who* story editor Gerry Davis was asked if he would ever return to the show. "I don't think so. I've too many things going on now," he replied, having just recounted his unhappy experience with the 1975 serial *Revenge of the Cybermen*, which was a heavily rewritten version of his 1974 script *Dr Who and the Return of the Cybermen*. After years of working as a BBC staff member Davis was now freelance again, developing new scripts of his own, discussing potential projects with his old friend and colleague Kit Pedler, and looking to make a move into American film and television.

During his tenure as story editor in 1966-67, Davis had co-created the Cybermen in Pedler's 1966 serial *The Tenth Planet*. He subsequently co-scripted other stories for the cyborgs and from 1974 had novelised several of these scripts for Target Books.

By 1978, organised *Doctor Who* fandom was growing fast; worldwide membership of the *Doctor Who* Appreciation Society was increasing and in the US the series was about to connect with a new student audience via PBS television, which had just purchased 98 Tom Baker episodes. The first Stateside *Doctor Who* event, staged at the Los Angeles Continental Hyatt Hotel on Saturday 1 December 1979, was attended by a handful of luminaries from the series itself.

Among them was Davis. By then a US resident, he'd done some uncredited script work on Universal's *The Bionic Woman* and become a script writer on the Aaron Spelling private eye series *Vega$*. He was also awaiting the release of the time travel movie *The Final Countdown*, which he'd co-written for United Artists. In production since May 1979, it finally opened in August 1980 and audience reaction was decidedly mixed – even after promotional backing from the US Navy.

Further projects failed to materialise, and from 1980 Davis was teaching screenwriting to others. But in 1982 the updated Cybermen made a surprise return to the series in the acclaimed serial *Earthshock*. With the show increasingly drawing upon its heritage, the time seemed right for an investigation into the Cybermen's hitherto unseen origins – echoing Terry Nation's origin story in 1975's *Genesis of the Daleks*. So in 1983, as ever-increasing global interest in *Doctor Who* reached a peak on the series' 20th anniversary, Davis came up with a new storyline.

He was by then commuting between London and Los Angeles; Pedler had died in 1981 and all use of the Cybermen was cleared for the BBC by Davis' London agent in his absence. Visiting the *Doctor Who* production office, then presided over by producer John Nathan-Turner and script editor Eric Saward, Davis was told about their plans for the anniversary year, including the introduction of a new American companion, Peri, whose character outline was issued to writers in February 1983.

Following this visit, Davis submitted an 11-page document entitled '*Dr Who and the Genesis of the Cybermen* – Story outline for a projected TV serial'. The first page was a very quick overview under the heading 'Story in Brief'. Here it was explained that the Doctor and Peri (misspelled as 'Perry' throughout) arrive on Mondas (as featured in *The Tenth Planet*) 'several hundred years BC' and the Doctor inadvertently provides the technology to create the Cybermen and blow the planet out of orbit – 'to reappear in the first Cybermen ▶

Opposite page: "This has been a successful experiment," says the transformed Dega in *The Genesis of the Cybermen*. "The Doctor will become the second Cyberman."

Below: Gerry Davis was a guest at the first US *Doctor Who* convention on 1 December 1979.

Bottom: Davis submitted his new storyline after the Cybermen made a comeback in the 1982 serial *Earthshock*.

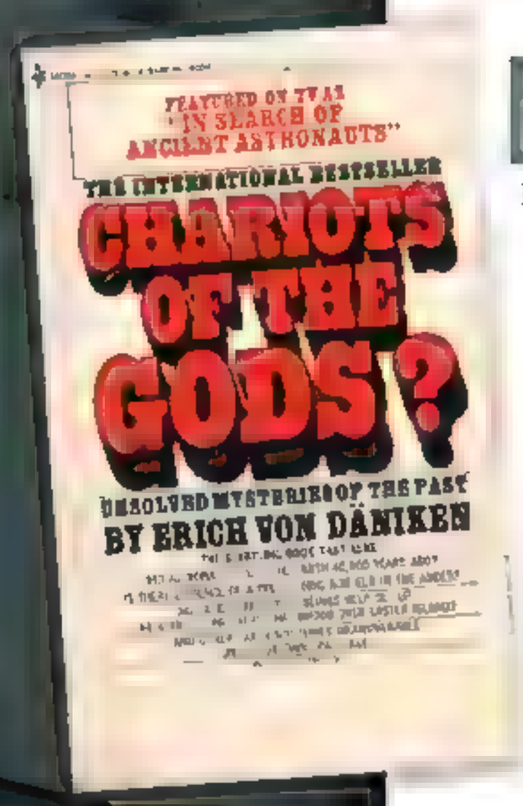
AS EVER-INCREASING GLOBAL INTEREST IN *DOCTOR WHO* REACHED A PEAK ON THE SERIES' 20TH ANNIVERSARY, DAVIS CAME UP WITH A NEW STORYLINE.

THE GENESIS OF THE CYBERMEN

Above: *The Genesis of the Cybermen* was written with the Fifth Doctor (Peter Davison) and Peri (Nicola Bryant) in mind.

Above right: The proto Cybermen suggested by Davis were predecessors of those that travelled from Mondas in *The Tenth Planet* (1966).

Below: Erich von Däniken presented what he believed to be ancient evidence for extraterrestrial visits in this controversial 1968 book.



THE MAIN STORYLINE – *THE GENESIS OF THE CYBERMEN* – BEGINS WITH THE TARDIS ARRIVING ON MONDAS CENTURIES BEFORE THE BIRTH OF CHRIST.

◀ adventure, *Dr Who and the Tenth Planet*.' Meanwhile, the peaceable inhabitants of Mondas, with their advanced technology, escape to the twin world of Earth. Davis explicitly linked this element to a controversial 1968 book by Swiss author Erich von Daniken. *Chariots of the Gods?* theorised that ancient civilisations had been influenced by extraterrestrial astronauts, received by early man as gods.

The main storyline – *The Genesis of the Cybermen* – begins with the TARDIS arriving on Mondas centuries before the birth of Christ. Here the Doctor and Peri find 'an advanced civilisation ruled by an old and wise monarch: King Paulus.' Paulus has two sons – 25 year-old Prince Dega and 22-year-old Prince Sylvan – who are being raised as joint rulers. Dega (meaning determined, stubborn, practical and serious) is the technician in charge of science and medicine, while Sylvan (a name associated with nature and woodlands) oversees arts, crafts and agriculture. 'The Doctor has a nagging apprehension about the planet – where has he heard the name 'Mondas' before?'

The Doctor needs to make adjustments to his Zero Regulator, so Paulus provides him with a workshop. Peri is charmed by Sylvan; ignoring the Doctor's orders, she takes him aboard the TARDIS. When the Doctor returns for a replacement part, Sylvan accidentally sets the Doctor's vessel in motion. Struggling with his ship, the Doctor regains control of the TARDIS and returns it to Mondas, close to the Royal Palace. 'They find out that the five-minute trip in *their* time has translated into 50 years *Mondas* time.'

In the future, Dega has become an absolute ruler following Paulus' death and doesn't recognise his brother and the travellers. His country is now 'a soulless, authoritarian state with technological advances the only officially permitted goal.' The main advances have been in the field of cybernetics, and the 75 year-old Dega proudly displays 'massive plastic and metal bionic arms and legs' before revealing his plan to use the Doctor's Zero Regulator for the 'ultimate transformation – the replacement of his head and trunk by a helmet, computer and chest unit.' Horrified, the Doctor recognises the components of his future foes and begs Dega not to become 'the prototype of one of the worst scourges the world has ever had to face, the unfeeling, terrible Cyberman!'

A furious Dega orders his guards to take the Doctor away. Sylvan remains – his loyalties torn – but Peri escapes. Dega tells his brother that the complete transformation will bestow immortality along with 'superhuman strength, greatly increased brain function, and [the recipient will] be impervious to cold, heat and the vacuum of space.' Such a race could conquer the universe, starting with the sister planet of Earth and its superior natural resources. The ruler insists that his people are behind him, and that a fleet of space rockets awaits

the creation of the Cyberman army. Sylvan is invited to become a Cyberman, his brother insisting that the Doctor will also feel differently once he too has been transformed.

Fleeing to the forest, Peri is caught by the Sylvans, a group named after the long-missing prince; having been enslaved by Dega's technocrats to supply food to the palace, they live like cattle. The Sylvans take Peri to a cave to meet the resistance leaders: 35-year-old Rolf (meaning famous wolf) and 30-year-old Erde (German for earth). It transpires that many women have joined the Sylvans in preference to becoming 'sexless, unloved and unloving robots.' Only one woman has accepted cybernetics: the 40-year-old Queen Meta (a Greek preposition meaning, among other things, self), who now has the same bionic body as her husband. Peri decides to enlist the Sylvans' help in rescuing the Doctor...

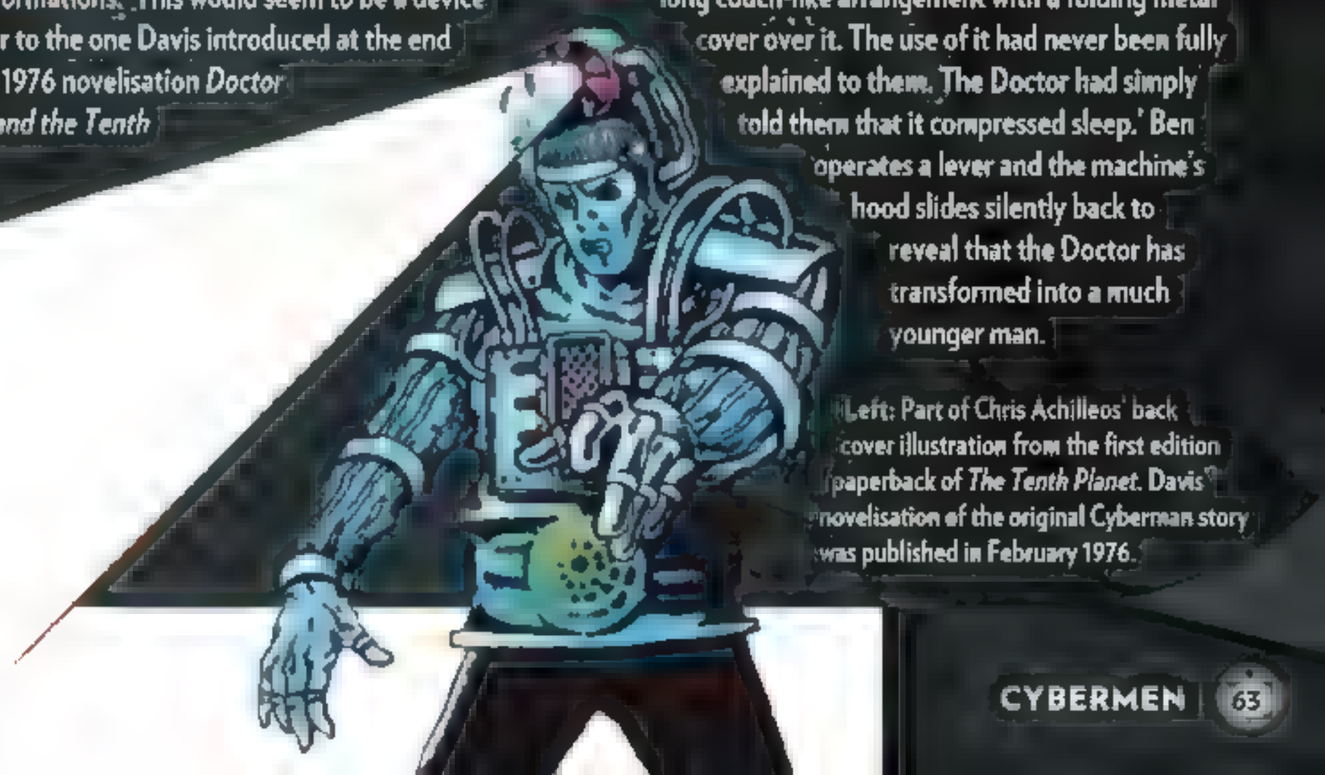
Davis suggested that the first episode would climax in the palace recharging room (This chamber was no doubt inspired by the recharging room discovered in the city of Telos in *The Tomb of the Cybermen*, a story that Davis had co-written in 1967 and novelised.) There, the Doctor, Sylvan and Meta watch Dega lie down in the transformer – the adapted Zero Regulator. Attempting to intervene, the Doctor is restrained by Sylvan. When Dega emerges from the transformer as the first Cyberman, he points at the Doctor, saying, 'This has been a successful experiment – the Doctor will become the second Cyberman.' Felled by a 'spark from Dega's metal gauntlet' (a weapon used by the Cybermen in *The Moonbase* and *The Tomb of the Cybermen*, both of which Davis had co-written and novelised), the Doctor is placed inside the 'coffin-like transformer' and the lid closed in the lead-up to the 'Possible Break'. ▶

Above: The palace recharging room could have been inspired by the recharging room in Pedler and Davis' *The Tomb of the Cybermen* (1967).

Below left: The captive Toberman (Roy Stewart) is rendered unconscious in Episode 3 of *The Tomb of the Cybermen*.

THE ZERO REGULATOR

Gerry Davis described the Doctor's Zero Regulator as 'the vital rejuvenator that keeps him alive throughout his numerous transformations.' This would seem to be a device similar to the one Davis introduced at the end of his 1976 novelisation *Doctor Who and the Tenth Planet*. In the book, the Doctor's companions Ben and Polly are alerted to a 'long wailing cry' from the TARDIS control room and find the Doctor encased in a 'long couch-like arrangement with a folding metal cover over it. The use of it had never been fully explained to them. The Doctor had simply told them that it compressed sleep.' Ben operates a lever and the machine's hood slides silently back to reveal that the Doctor has transformed into a much younger man.



Left: Part of Chris Achilleos' back cover illustration from the first edition paperback of *The Tenth Planet*. Davis' novelisation of the original Cyberman story was published in February 1976.

Below: The TARDIS accidentally skips 50 years of Mondas history, taking the Doctor into the planet's dystopian future.

The resolution of this cliffhanger was the break-in of the Sylvans, who overpower the guards and free the Doctor. Peri explains to Sylvan that Dega does *not* represent the majority of Mondas, but then Queen Meta leads the guards in a counterattack. In the chaos, Peri and Sylvan are captured, the Sylvans flee and the Doctor vanishes. Dega orders the mass-production of his army and the readying of spaceships for launch. Before leaving, his army is due to release deadly gas in order to wipe out all citizens who haven't been converted to Cybermen. The Cybermen themselves will be unaffected and will take Earth as their new base. Dega's followers are led to the transformation rooms by the ruler's chief of staff, a figure called Krail. (This is the same name as the main Cyberman in the first assault on Snowcap base in *The Tenth Planet*, a character promoted to Cyberleader in Davis' novelisation.) Meta, however, is now becoming troubled by her husband's plans..

The Doctor has meanwhile located the Sylvans and rallied them. Rolf suggests hiding in the mountains until the Cybermen have departed, but the Doctor suspects that Dega – now 'a creature without any shred of compassion' – won't be content to leave his opponents behind. Wanting to rescue Peri, the Doctor encourages the Sylvans to storm the palace and discover Dega's plan.

Next in line for transformation, Peri is appealing to Meta when the now-converted Krail enters, telling Sylvan that the girl will be

spared if the prince reveals the location of the TARDIS. Sylvan complies, but Krail places Peri in the transformer anyway, closing the lid. 'He tells Sylvan that it is not logical that he should keep his word – he, Krail, has nothing to gain from it.' Meta orders Krail to release Peri and, after a moment, the Cyberman obeys, saying he must report to Dega for further orders. After he leaves, Meta shows Sylvan and Peri a secret passage which will take them through the palace to the rocket launch site.

While the new ranks of Cybermen are lining up before Dega, Krail arrives to report Meta's actions. Meanwhile, the Doctor's party enters the palace via a hidden door known to Rolf and discovers an underground lab filled with black canisters of cyanide gas. The Doctor tells the Sylvans that they must get to Dega's spaceships first and order the commanders to start the countdown to launch.

Dega confronts Meta about releasing the prisoners, and when she remains silent he reads her mind and leads Krail, the Cybermen and Meta down the passage after the escapees. At the end of the passage, Sylvan and Peri meet the Doctor and make for the spacecraft, where the Sylvans have taken control and begun the countdown. While the Sylvans enter the craft, the Doctor announces that he and Peri have to return to the TARDIS; the youngsters bid a sad farewell.

However, the trio suddenly realise that the spaceships are now surrounded by Cybermen, and Dega himself blocks Sylvan's passage to the hatchway and safety. Accusing his brother of being a traitor, Dega raises his metal hand to deliver a 'lethal Cyberman chop'. This is followed by the rattle of a 'Cyber-weapon' and, as Meta lowers her gun, 'the Cyberman King, smoke reeking from his metal shoulder joints, crashes down, dead' (a description similar to passages in Davis' earlier novelisations). The tearful Meta urges Sylvan to escape: the prince enters the closing hatch as Krail examines his dead chief and then kills the Queen with his own weapon. The rocket motors ignite, and the Doctor and Peri escape in the resultant dust. Arriving at the TARDIS, they find it ringed with Cybermen, but a sudden earthquake allows the Doctor and Peri to get past them and enter the vessel

Aboard the TARDIS, the Doctor explains to Peri that the departure of the six rockets has thrust Mondas out of its orbit. The scanner depicts the world spinning off into deep space, and when Peri asks if it will ever return, the Doctor replies, "Yes, some day, I wish I could remember exactly what happened – I must look up my diary!" (The Doctor's beloved diary was introduced during Davis' tenure on the show in 1966's *The Power of the Daleks*.) When Peri asks if the Sylvans changed Earth's history, the Doctor explains how they left artefacts and contributed to civilisation: "The Earth people will derive a great deal from them. Sylvan and his people are part of your heritage!"

ABOARD THE TARDIS, THE DOCTOR EXPLAINS TO PERI THAT THE DEPARTURE OF THE SIX ROCKETS HAS THRUST MONDAS OUT OF ITS ORBIT

Left: Peri was a candidate for the transformation process in *The Genesis of the Cybermen*.

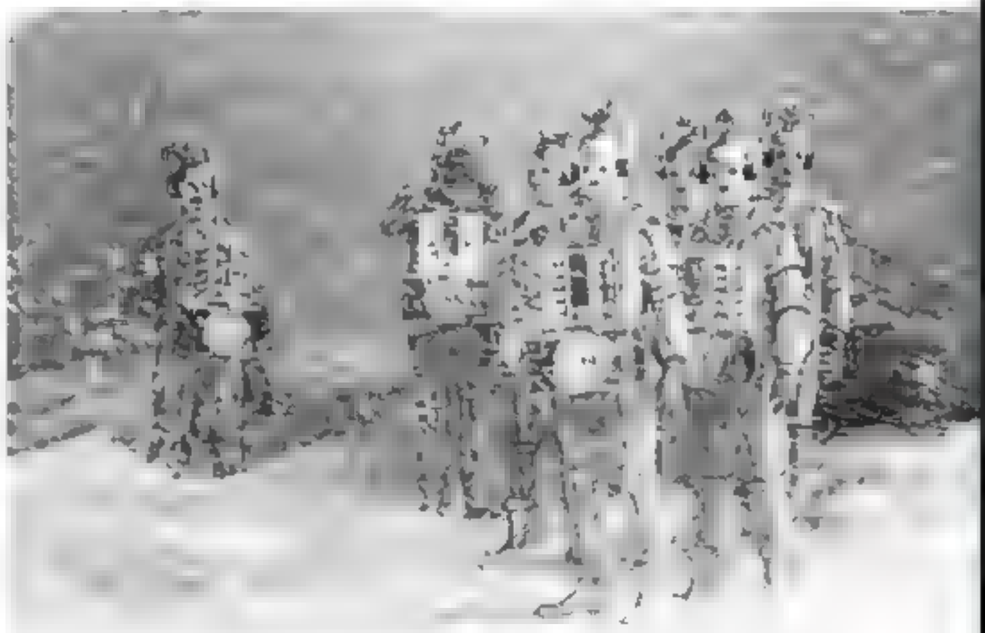
Below: David Banks as the Cyber Leader in *Earthshock*. Banks' 1988 book *Cybermen* included a version of Davis' origin story.

Bottom: Invaders from Mondas march towards the Snowcap base in Episode 3 of *The Tenth Planet*.

Later in 1983, Davis was less than pleased to see his Cybermen being massacred in *The Five Doctors*, commenting in the October 1988 issue of fanzine *DWB*, "I felt they were abused and frankly I wasn't too pleased."

Davis failed to hear anything from the BBC production office regarding *The Genesis of the Cybermen*. "I sent a rough sort of storyline expecting that they'd say, 'Well, no, 15 years later the programme's changed a lot.' But then you'd expect to be brought in by either JNT or Saward and told, 'Okay, Gerry, thanks for writing this but this is not what we want now because what we're doing is different, but that's fine because you're a professional and you can adapt to that.' But that never happened, and I don't know why. I would like to have done another one... but every time I turn around to go back to America, I find JNT's commissioned another Cyber-script and I'm not even invited to do it."

In January 1986, Davis submitted his main storyline, with minor revisions, to Cyber-actor David Banks for use in his book *Cybermen*, only with Peri replaced by the generic companion Felicity; the book was published in 1988. In the meantime, a Cybermen serial initially commissioned as *The Cold War* in January 1984 had reached the screens a year later as *Attack of the Cybermen*. This adventure concerned Mondas' return to the solar system, as depicted in the very first appearance of the Cybermen when, newly arrived from the tenth planet, they walked out of the Antarctic blizzards.



THE FIVE DOCTORS

PAST INCARNATIONS OF THE DOCTOR and many previous companions have been kidnapped using a device called the Time Scoop. They find themselves in the Death Zone on Gallifrey, a wasteland dominated by the Dark Tower tomb of the revered Time Lord Rassilon.

A lone Dalek has tried to exterminate the first Doctor and his granddaughter Susan, but this isn't the only old adversary that has been brought to the Death Zone to fight the Doctors. Someone has begun to play the long-outlawed 'Game of Rassilon'...

The Second Doctor and the Brigadier see a silvery figure far off in the mist and as they hide behind a wall the Brigadier is grabbed by a silver hand. The Cybermen are now part of the game.

The Time Lord council summon the Master to help the Doctor in the Death Zone, but his meeting with the Fifth Doctor is interrupted

"Promises to aliens have no validity. When the tower is in our hands [the Master] will be destroyed!" Cyber Leader 1

by a Cyber patrol. The Master is knocked cold by an explosion from Cybermen gunfire, while the Doctor transmats back to Gallifrey's capital using the Master's recall device. The Cybermen capture the Master, who suggests an alliance in order to seize the Dark Tower and gain revenge on the Time Lords for bringing them there

Heading for the tower, the Third Doctor and Sarah Jane Smith see another Cyber patrol nearby. Luckily for them a Raston Warrior Robot intercepts the patrol and massacres the Cybermen.

The First Doctor and Tegan enter the tower and are faced with a strange chessboard-style floor. The Master is close behind with his Cybermen and, realising the board is booby-trapped, tricks his 'allies' into crossing it, whereupon the tower's defences destroy them all with laser fire. The Master, the Doctor and Tegan cross safely using a sequence based on the number sequence of Pi.

The surviving Cyber patrol has built a bomb around the TARDIS, which is unable to dematerialise due to a force field emanating from the tower. Four Doctors are reunited in the Tomb of Rassilon and switch off the beam, allowing the TARDIS to take off just as the bomb explodes.

Inside the tomb the four Doctors finally discover who brought them back to Gallifrey and the game reaches its final stage...

TECHNOLOGY

The Cybermen are almost identical to those seen in *Earthshock* with only two minor modifications. They now wear lace-up canvas boots and not the vinyl moonboots seen previously. The helmet mouthpiece is now of solid silver construction, not a clear material

Having been brought to the Death Zone unexpectedly, the Cybermen are understandably travelling light. They do, however, possess a massive bomb, made up of four black boxes, each about three feet in length and studded with a small number of silver spheres, joined together in a loop using cables and linked to a central detonator control unit This in turn is detonated remotely using a small hand-held control with radio antennae.

THE CYBERMEN

While a single Dalek represents the Doctor's arch-enemy in this 20th anniversary 'friends and foes' grab-bag, a couple of dozen Cybermen also feature, helping cement their status as the major *Doctor Who* monsters of the 1980s. Despite their co-starring role, however, these Cybermen are mostly cannon-fodder. They are caught out and dispatched too easily, rather undermining their supposed galactic supremacy.

The Master fools them into being destroyed by deadly laser beams. Improbably this is the result of them failing to recognise a logic test, precisely the kind of obstacle they themselves installed in the ice tombs on Telos.

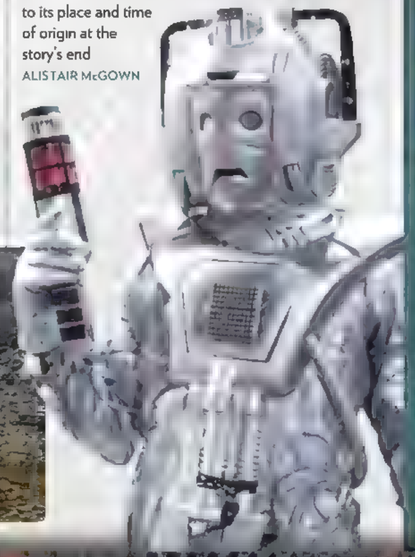
One of the Cybermen's worst ever battle defeats comes at the hands of the Raston Warrior Robot, with around eight Cybermen wiped out by its sheer speed and deadly armoury. The robot reduces a whole Cyber patrol to scrap metal inside 90 seconds

Perhaps the Cybermen's strategies work best when complex long-term planning is required, since when deposited in the Death Zone, presumably without warning, they seem ill at ease and are quickly outwitted.

We're not privy to how well briefed (or otherwise) the Cybermen may be due to some confused plotting The Master's recall device is bugged with a homing beacon, but how the Cybermen would be made aware of this, what technology they would use to track it, or who they think is carrying it, is never made clear. The Cyber Scout who discovers the Fifth Doctor reports that "I have found the ones from the TARDIS," leaving us to ponder whether the Cybermen are already actively seeking the Doctor and why. Do they even know they're on Gallifrey until the Master tells them?

Amid the confusion, this story does tell us something about Cyber armies. We see no less than three Cyber Leaders; if one had assumed prior to this that such a rank was Most High, then the evidence here suggests that a Cyber Leader is in charge of just *seven* Cybermen. We see three patrols of eight, each with a Cyber Leader (again, with black head tubes) in charge. One patrol is killed by the Master's chessboard deception, the second is massacred by the Raston robot, and the third attempts to blow up the TARDIS (even though earlier they'd hoped to gain control of it). The third patrol survives and, we assume, is returned to its place and time of origin at the story's end

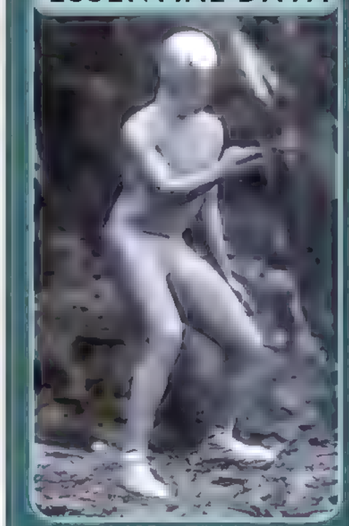
ALISTAIR McGOWN



CLASSIC SCENE

The Raston Warrior Robot, a killing machine that can move like lightning, swiftly dispatches a patrol of Cybermen using deadly arrows and throwing discs. Amid explosions and dismembered limbs at least eight Cybermen are utterly destroyed, the Cyber Leader of this patrol eventually being decapitated by the swift-footed silver assassin.

ESSENTIAL DATA



- Originally broadcast: 23 November 1983
- Viewing figure: 7.7 million

Writer: Terrance Dicks
Script editor: Eric Saward
Designer: Malcolm Thornton
Costume designer: Colin Lavers
Director: Peter Moffatt
Producer: John Nathan-Turner
Main cast: Peter Davison, Jon Pertwee, Patrick Troughton, Richard Hurndall (The Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Elisabeth Sladen (Sarah Jane Smith), Carole Ann Ford (Susan), Nicholas Courtney (The Brigadier), Anthony Ainley (The Master), Philip Latham (Lord President Borusa), David Banks (Cyber Leader), Mark Hardy (Cyber Lieutenant), William Kenton (Cyber Scout), Keith Hodiak (Raston Robot)

CYBER COLLECTORS

For two dedicated fans, Cybermen props represent the ultimate *Doctor Who* collectibles.

INTERVIEW BY **MARCUS HEARN**

Simon Greetham was nine years old when *Revenge of the Cybermen* was broadcast in 1975, and it's tempting to think that this less-than-classic adventure must have been a profound influence in his formative years. Replica Cybermen props now dominate Greetham's impressive collection of film and television memorabilia.

"I love the Daleks," he says, and the presence of a full-size replica proves the point. "But for me the Cybermen are a bit more haunting. I think the best designs came out of the 1960s, even though when you watch them on DVD now you can see the sticky tape and the wires holding the costumes together. My favourite costumes are the ones that appeared in *The Moonbase* (1967) and *The Tomb of the Cybermen* (1967). I think they're iconic. The expressionless masks, the chest units and the clear handles on the helmets work together superbly."

Greetham started collecting Cybermen items when he visited a memorabilia show at Birmingham's NEC in the early 1990s. "The first piece I got was a replica *Tomb of the Cybermen* helmet produced by a company called Heads Up. They had a whole range of replica helmets and Cybermats. The *Tomb* helmet cost around £60, so these weren't items for younger fans."

Greetham's extensive collection of Cybermen replicas now includes props that he's had specially made. "The last major piece that I commissioned was in 2013," he says. "I bought a replica helmet from Steve Allen, who's well known on the prop circuit. He showed me some photographs of his other work, and I was so impressed I asked him if he could make me a full-size *Tomb of the Cybermen* costume. His wife made the material elements, and Steve did the hardware – the chest unit, the gun *etc*."

How does one go about finding an expert to build a replica Cyberman? It must be quite a specialised skill.

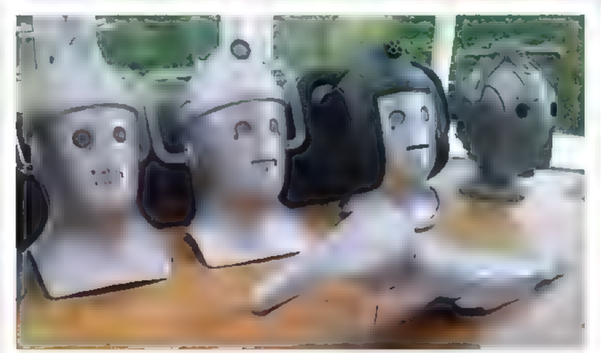
"It pays to ask around," says Greetham. "If I see a replica prop that I like I always ask where ▶

Top: Greetham's replica props include this *Tomb of the Cybermen* (1967) Cybermat.

Right: Other items from Greetham's collection include this replica Cyberman Controller helmet from *The Tomb of the Cybermen*.

Below: and these Cyberman helmets. In the foreground is a replica Cybermat from *Revenge of the Cybermen* (1975).

Photos on this page © Simon Greetham.



Top: Simon Greetham at home with part of his extensive collection.

Photo © Simon Greetham.

Above: Colin Young is menaced by some familiar-looking adversaries on the streets of Edinburgh.

Photo © Colin Young.

Main image: Greetham's specially commissioned Cyberman suit, closely based on Sandra Reid's *Moonbase*/*Tomb of the Cybermen* design from 1967.

Photo © Simon Greetham.

CYBER COLLECTORS

it came from, who built it, and so on. And if I'm really impressed I'll ask the guy who made it if he's prepared to build any more. There are various Cyber builders groups on Facebook and elsewhere on the internet, and they're very helpful."

With such an authentic-looking costume it must be quite tempting to step inside it and scare the local children. "Oh no," says Greetham emphatically. "I never wear any of these items. I know a lot of people like to do that, at the NEC shows and so on, and that's great, but it's not for me. I like my props and costumes to stay pristine. And anyway, I don't think I'd much enjoy having a 15-pound fibreglass helmet on my head!"

He is, however, happy to share his Cyber archive with others. From November 2013 to February this year he loaned part of his collection – including the Dalek, the *Tomb of the Cybermen* costume and some Cybermats – to the National Media Museum in Bradford. "The exhibition was called '*Doctor Who* And Me: 50 Years of *Doctor Who* Fans'," he says. "There were original props alongside things people had made, artwork, memorabilia and so on.'

In Greetham's house the *Doctor Who* collectibles sit cheek by jowl with gruesome items from the Hammer horror films and friendlier-looking pieces inspired by Gerry Anderson's puppet series. It's clear the collection can't get much bigger. "I wish I lived in a TARDIS, but this is a semi-detached house," he says. "Fortunately I have a very understanding partner. When we bought this place she gave up one of the bedrooms, which allowed me to display some of my collection. The Dalek and the Cyberman live in there, along with lots of other things. She's warned me about anything creeping out of the room I've been allocated. If the collection gets too big I'll just have to start selling some items before I get anything new. I think we're nearly at that point now – shall we say it's getting a little cramped in there...'

Is there anything he'd particularly like to add to the collection? "It would be nice to complete my range of early Cyberman designs," he says. "I'd really like to get a *Tenth Planet*-style mask and headdress. I've seen several replicas, but nothing that's been made to the quality I'd like. The one I want is out there somewhere – it's just a case of waiting for it to come along."

And why doesn't he have an example of the latest Cybermen? "They've gone a bit Terminator/RoboCop," he says, admitting they've yet to grow on him. "But I suppose at some point I'll have to add a helmet in that style, just to complete the collection!"

Top left: Greetham's Cyberman Controller helmet was purchased as a kit, which had to be assembled and painted.

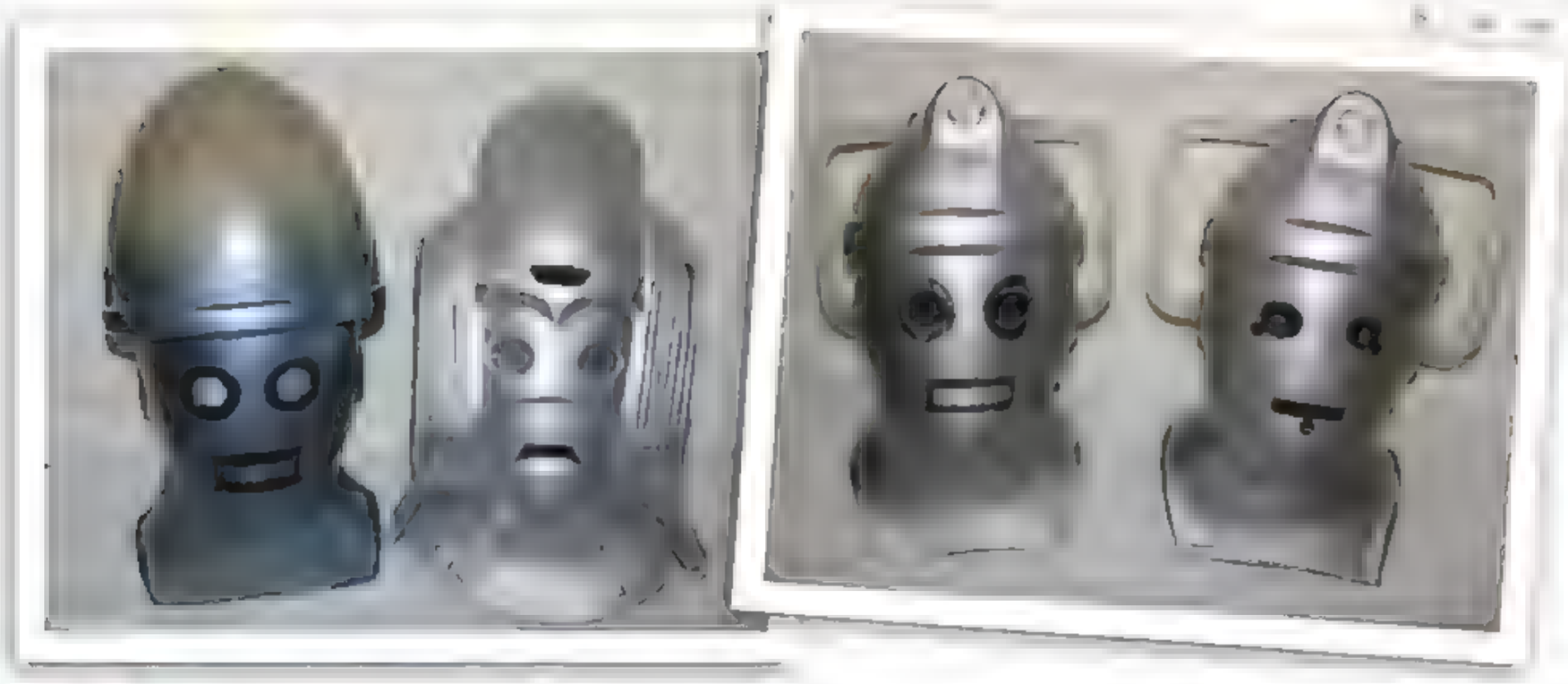
Top right: Some of Greetham's items on display as part of an exhibition of *Doctor Who* memorabilia.

Above: A full-length view of the replica Cyberman.

Below: Replica Cybermats, based on the *Tomb of the Cybermen* and *Wheel in Space* designs.

Right: A helmet modelled on those first seen in the 2006 story *Rise of the Cybermen/The Age of Steel*.

Photos on this page © Simon Greetham.



Left: Colin Young's collection includes these replica helmets from *The Tomb of the Cybermen*, *Attack of the Cybermen* (1985), *The Moonbase*/*The Tomb of the Cybermen* and *The Wheel in Space*.

The original Servo Robot prop now minus its legs

Below left: The view inside the Servo Robot. In 1968 actor Freddie Foote suspended the weight of the prop on his shoulders.

Photos on this page © Colin Young

Across the border in Scotland is a 45-year-old collector who shares Greetham's sentiments about classic *Doctor Who* monsters. "I can't really be bothered with Daleks, but anything relating to Cybermen – wallop!" says Colin Young enthusiastically

Young knows exactly when his collection of *Doctor Who* props and costumes began. "It was the 4th of April 1983," he says decisively. "I can remember the date so well because I was at the 20th anniversary *Doctor Who* convention at Longleat. There was an auction and I bought a guard's costume from *The Horns of Nimon* (1979-80) for £28."

said, 'The Servo Robot's yours.' My immediate reaction was shock And then I wondered where I was going to get three grand!

"I went to see Ian, together with [fellow collector] Mick Hall and his wife Carol. We bubble-wrapped the Servo Robot to within an inch of its life and it came back to Scotland with me on an aeroplane."

Presumably he didn't buy it a ticket for the neighbouring seat... "Haha! No, it went into the fragile hold. It's light as a feather because it's made of fibreglass."

The Servo Robot still has its arms, but unfortunately both its legs are gone. "As far as I'm aware the legs have been missing since the late 1960s," says Young. "It made an appearance at a *Doctor Who* Appreciation Society convention in 1978, and I can see from the pictures that it didn't have legs then."

Despite this, Young has recently been offered much more than the £3,000 he paid for the costume. But, for now, at least, he's not inclined to part with the squat silver robot. "It's the pride of my collection," he says.

"WE BUBBLE-WRAPPED THE SERVO ROBOT TO WITHIN AN INCH OF ITS LIFE. IT CAME BACK TO SCOTLAND WITH ME ON AN AEROPLANE." Colin Young

Young's collection of original and replica items has continued to grow since then. One costume in particular is instantly recognisable from the 1968 Cybermen story *The Wheel in Space*. "I discovered the Servo Robot still existed on the 3rd of April, the day before I bought the *Horns of Nimon* costume. While I was at Longleat I met a fan called Martin Fairgrieve, and he told me that the guy conducting the auction was called Ian Levine. He said that Ian had a great collection, which included the original Servo Robot from *The Wheel in Space*. I remember saying to Martin, 'That's amazing. I'd love to own that.'

"Twenty years later, in 2003, I got an email from Paul Vanezis. I knew Paul because I'd helped him with his work on various *Doctor Who* DVDs, supplying photographs for the special features *etc*. He asked me if I was interested in buying the Servo Robot from Ian. I said yes, and Paul told me it was open to offers for a week. I thought, 'I'm never going to get this anyway so I'll just offer three grand.' Paul got in touch a week-and-a-half later and

ATTACK OF THE CYBERMEN

LONDON, 1985. A GANG OF crooks plans a diamond heist. Unbeknown to the others, one of them, Russell, is an undercover policeman and another, Lytton, an alien mercenary and former foot soldier for the Daleks. Lytton plans to approach the bank via the sewer system, entering by a pit in a garage near the scrapyard at 76 Totter's Lane.

The Doctor and Peri are in the TARDIS, observing Halley's Comet entering Earth's solar system, when a distress signal prompts them to visit the scrapyard. Two policemen – in reality Lytton's henchmen – are on guard. They attempt to apprehend the Doctor and Peri but are overpowered by them.

In the sewers, one of Lytton's gang has already been killed by a black-gloved figure stalking in the shadows. The others soon discover Lytton's real reason for being there – a secret Cyberman base. Lytton surrenders and offers to help their cause.

"Emotion is a weakness. It brought you back for your friend and it will cost you your life." Cyber Controller

Five hundred years in the future, on the planet Telos, slave workers Bates and Stratton escape their Cybermen keepers. Bates plans to attack the base run by the Cyber Controller.

Back in 1985, the Doctor teams up with Russell and returns to the TARDIS only to find the Cybermen have gained entry. Russell is killed and the Cybermen order the Doctor to take the TARDIS to the future Telos.

The ice tombs of Telos are failing, with Cybermen previously held in cryogenic deep sleep waking in frenzied states and attacking their fellows. The Cyber Controller plans to abandon and destroy Telos, a scheme that will kill the few remaining Cryons, the planet's indigenous species, an apparently all-female race who live in sub-zero temperatures. Lytton is in fact working for the Cryons and plans to steal a time vessel that the Cybermen previously captured on Telos.

The Doctor is imprisoned with former Cryon leader Flast, who reveals the Cybermen's plans: they intend to destroy Earth by time-travelling back to 1986 and diverting Halley's Comet into it as its orbit passes. This will prevent the destruction of their home planet Mondas.

Stratton and Bates join forces with Lytton and his accomplice Griffiths to steal the time ship, revealing themselves as cyborg rejects of the cybernising process. The plan fails, three of them are killed and Lytton is captured and subjected to cybernising. The Doctor ventures into the heart of Cyber Control to rescue him...

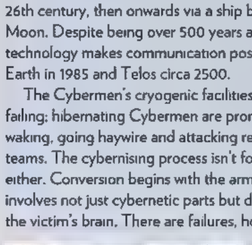
TECHNOLOGY

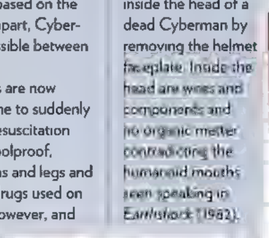
The Cybermen haven't developed time travel but have been fortunate enough to capture an alien time vessel that landed on Telos. Despite this, they don't respect or fully understand the laws of time. The Cybermen hiding out on Earth aren't remnants of the sewer force utilised in *The Invasion* (1968) but instead have time travelled from Telos in the 26th century, then onwards via a ship based on the Moon. Despite being over 500 years apart, Cyber-technology makes communication possible between Earth in 1985 and Telos circa 2500.

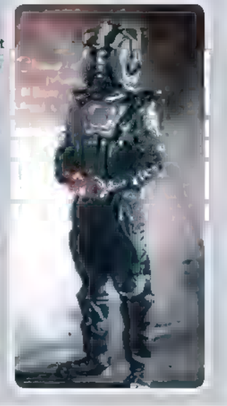
The Cybermen's cryogenic facilities are now failing; hibernating Cybermen are prone to suddenly waking, going haywire and attacking resuscitation teams. The cybernising process isn't foolproof, either. Conversion begins with the arms and legs and involves not just cybernetic parts but drugs used on the victim's brain. There are failures, however, and these cyborg rejects are sent to work on the surface planting the explosives intended to destroy Telos. A side effect gives their faces a silver pallor.

Cyberman design remains almost identical to that of *Earthshock*/*The Five Doctors*, although Cyber Scouts used for sewer patrol are coloured black for camouflage in the darkness.

Cybermen apparently have a weakness for always going to the aid of another of their kind who's in distress. The Doctor accesses a distress beacon inside the head of a dead Cyberman by removing the helmet faceplate. Inside the head are wires and components and no organic matter contradicting the humanoid mouths seen speaking in *Earthshock* (1982).







THE CYBERMEN

Criticised by many as a self-indulgent exercise in reviving the past at the expense of the show's future (*Doctor Who* was placed on hiatus mere weeks after this story's transmission), this attempt to weld together aspects of *The Tenth Planet* (1966) and *The Tomb of the Cybermen* (1967) isn't as complex as legend suggests.

Certainly it could be made clearer that Telos and Earth are separated in time as well as space, but there are more frustrating aspects to this story. The Cyber Controller returns from *Tomb* – not destroyed as we thought 20 years previously but "merely damaged" – and yet the costume is a 1980s revamp rather than a 1960s relic. There's an enlarged cranial dome but only the most eagle-eyed would spot the brain-styled patterns decorating it. Unfortunately the Controller appears to have put on weight since the events of *Tomb*. Worse still, the motel room-style 'tombs' themselves have pull handle doors and bear no resemblance to the multi-tiered cocoons seen in the 1960s.

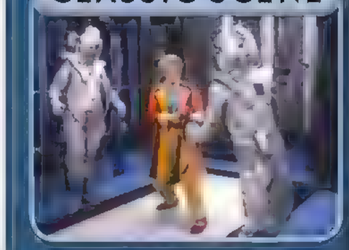
The original elements introduced to the archive-based action don't exactly contradict the events of *Tomb*, but they do leave the viewer wondering whether it wouldn't be better to tell fresh stories. In this regard the invention of the Cryons as the surviving original inhabitants of Telos is as much of a head-scratcher for die-hard fans as for casual viewers.

These continuity problems overshadow the most successful aspect of *Attack* – the unprecedented foregrounding of the gruesome cybernising process. Bates and Stratton are outwardly human but with cybernetic arms and legs hidden beneath their silver suits, grotesque parodies of humans who failed the conversion techniques. Drugged and distressed catatonic humans are seen in various stages of conversion as grisly set-dressing throughout.

More than any previous story, *Attack of the Cybermen* prefigures the grim explorations of the process seen decades later in *Rise of the Cybermen*/*The Age of Steel* (2006).

ALISTAIR McGOWN

CLASSIC SCENE



PART TWO

The Doctor struggles to save Lytton from the cybernising process but the space mercenary says it's too late – he begs the Doctor to kill him. The Cyber Controller approaches, meaning to kill the Doctor, but Lytton reaches out and stabs the supreme Cyberman in the arm, green fluid spraying all over the Cyber Control centre. As Lytton and the Controller struggle the Doctor catches a dropped blaster, shooting the Cyber Leader and then, as he is pinned to the floor, the Cyber Controller himself.

ESSENTIAL DATA

- Two episodes
- Original broadcasts: 5-12 January 1985
- Average viewing figure: 8.1 million

Writer: Paula Moore
Script editor: Eric Saward
Designer: Marjorie Pratt
Costume designer: Amanda Nieradzik
Director: Matthew Robinson
Producer: John Nathan-Turner
Main cast: Colin Baker (The Doctor), Nicola Bryant (Peri), Maurice Colbourne (Lytton), Brian Glover (Griffiths), Faith Brown (Flast), Sarah Greene (Varne), Terry Molloy (Russell), Michael Atwell (Bates), Jonathan David (Stratton), Sarah Berger (Rost), Esther Freud (Threst), James Beckett (Payne), David Banks (Cyber Leader), Michael Kilgarriff (Cyber Controller), Brian Orrell (Cyber Lieutenant), John Ainley (Cyberman)

GHOST IN THE MACHINE

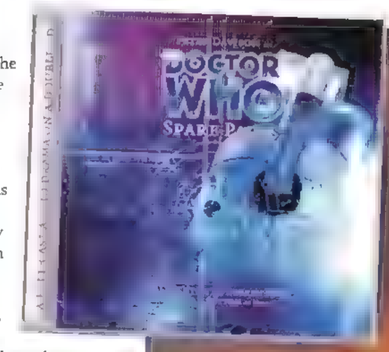
Marc Platt, writer of the 1989 story *Ghost Light*, returned to *Doctor Who* with a number of audio dramas for Big Finish. These included the disturbing Cyberman origin story *Spare Parts*.

INTERVIEW BY **CHRIS BENTLEY**

Opposite page: Alex Mallinson's cover artwork for *The Silver Turk* (2011) featuring Julie Cox as Mary Shelley and Paul McGann as the Eighth Doctor

Below Inset: Marc Platt's audio drama *Spare Parts* was released by Big Finish in July 2002.

Below: In *Spare Parts* the Doctor (Peter Davison) and Nyssa (Sarah Sutton) discover the origins of the Cybermen on the dying planet Mondas.



Mondas is a rogue planet drifting through space – the surface uninhabitable, the atmosphere frozen. For the surviving population, crammed into the last remaining underground city built inside a huge cavern, spare-part surgery using artificial organs has become a way of life. Now heading for destruction in the Cherrybowl Nebula, the only hope for the planet is a giant propulsion system being constructed on the surface, but radical cybernetic augmentation is required to enable the workers to withstand the conditions there ..

This is the setting for *Spare Parts*, a 2002 audio serial produced by Big Finish. Highly acclaimed on release, the full-cast drama was penned by Marc Platt, scriptwriter of *Ghost Light* (1989) for the television series and author of the *Doctor Who* novels *Cat's Cradle: Time's Crucible* (1992) and *Lungbarrow* (1997). His first audio script for Big Finish, *Loups-Garoux* (2001), involved the Fifth Doctor and Turlough facing a werewolf pack in late 21st-century Rio de Janeiro, so the subject for its follow-up commission came as something of a surprise.

"I'm not quite sure why producer Gary Russell asked me to have a think about a Cyber genesis story," says Platt. "The Cybermen were never on my 'to do' list of old enemies. I didn't think there was much new to say about them. I thought they'd got rather stale and predictable. Maybe Gary hoped I'd come at them from a slightly off kilter direction, which in retrospect is exactly what they needed ▶

"THE CYBERMEN ARE CLOSER TO THE HUMANS THEY'VE EVOLVED FROM, SO WE IDENTIFY MORE EASILY WITH THEM AND THEY'RE A LOT SCARIER."

Above left: The 1924 first edition of Edgar Rice Burroughs' *The Land That Time Forgot*.

Above right: Promotional artwork for Alex Proyas' 1998 film *Dark City*.

"There's definitely a degree of pathos to them, which has only been skimmed over in the television stories. It's the human factor – the individuality that the inhabitants of Mondas gave up in their struggle to survive in impossible conditions. In several ways, the Cybermen are similar to the Daleks: both races existing in manufactured body suits, both fixated with turning other people into their own kind. But the Cybermen are closer to the humans they've evolved from, so we identify more easily with them and they're a lot scarier. Their genesis is definitely of the 'it could happen here' variety."

The Mondasian city is an atmospheric fusion of post-war London and Edgar Rice Burroughs' Caprona with each stage of Cyberman evolution living in tandem. First the Doctor (Peter Davison) and Nyssa (Sarah Sutton) meet Dad Hartley (Paul Copley) with his chest unit and artificial arm, then Cyber Policemen with more extensive alterations, and finally Commander Zheng (Nicholas Briggs) and his surface workers, who have become full Cybermen in the style of the ones seen in *The Tenth Planet* (1966).

"Pretty well each time we see the Cybermen on television, their look has evolved," Platt notes, "so I wanted to show the various early stages of advancement that led to the first appearance of the true Cybermen. It's not a sudden emergence, but a gradual evolution with the various earlier stages still around, because resources are too precious to be junked. I tried, in the most logical way, to work out how a civilisation would have coped with the situation of surviving on a planet which was suddenly ripped away from its star.

"Early on, Gary suggested I should take a look at *Dark City* [1998], a sci-fi *noir* film where the inhabitants of a repressive expressionistic conurbation are really prisoners in their own environment, and that certainly set the tone for the city inside Mondas. The post-war London culture was a way of relating the whole Cyber genesis issue to a world we could all recognise. They say the 1960s didn't really start until 1963, so the 1950s were a time that *Doctor Who* itself grew out of. It was still quite a dour time with wartime rationing only just ended.

"I tried to expunge any sense of humanity and emotion from the Cybermen. Their words and statements should be purely factual. Pure logic prevails over any sense of sentiment or empathy. Real Cybermen would never say anything as emotive as 'Excellent'. And I definitely wanted to go back to the original voices. They are by far the weirdest and creepiest version and Nick Briggs' performance in *Spare Parts* was absolutely astonishing, even down to playing the muted, gasping voice of the semi-converted Yvonne Hartley."

Although the Doctor is unable to prevent the creation of the Cybermen, his presence on Mondas at this crucial stage in their development takes an unexpected turn when his own Time Lord physiology becomes the template for the whole Cyber race.

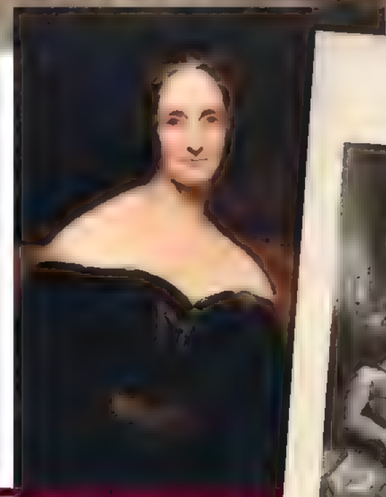
"The reason that idea emerged was because I'd got to Part Four and the script needed some sort of revelation to make the situation more personal to the Doctor," Platt explains. "He suddenly realises that every Cyberman he's ever encountered owes a genetic debt to him. It's a deeply nasty thing to discover, even implicating him by proxy in Adric's death. No wonder Peter Davison's performance is so angry at that point."

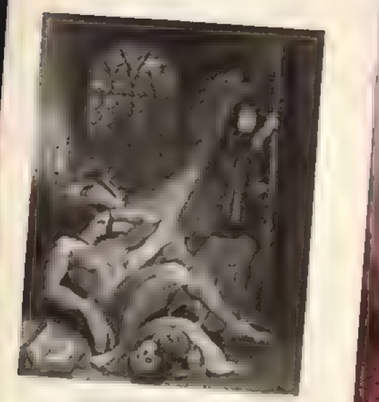
From left to right: Christian Brassington (as Alfred Stahlbaum); Gwilym Lee (Count Rolf Wittenmeier); Claire Wyse (Countess Marie Wittenmeier); Lucy Gaskell (Dr Johan Drossel); Jake Ross (Mary Shelley); Nicholas Briggs (Commander Zheng); Mark Platt.

After *Spare Parts*, Platt scripted 16 further *Doctor Who* audio stories for Big Finish, including *The Skull of Sobek* (2008) and *The Cradle of the Snake* (2010), which were both broadcast on BBC Radio 4 Extra as part of the *Doctor Who* radio series. But it was to be nine years before Platt wrote his next Cyberman story, *The Silver Turk*.

"I'm very wary of sequels,' he explains. "It feels like pushing my luck unless there's a really good and different story involved. I had quite a run of other stories after *Spare Parts*, so the Cyber question didn't come up until script editor Alan Barnes suggested a very intriguing idea."

Barnes proposed a Cyberman story set in 19th-century Vienna in which the Eighth Doctor (Paul McGann) would be accompanied by author Mary Shelley (Julie Cox). *The Silver Turk* tells of Gramm and Bremm, the dismembered survivors of an advanced scout team from Mondas, who are exploited by puppet theatre proprietor Dr Johan Drossel (Gareth Armstrong) to assist him in the creation of automaton duplicates of the Austrian elite. Platt admits that the temptation to suggest the Cybermen as Shelley's inspiration for her novel *Frankenstein* was irresistible.





"IN *THE SILVER TURK*, THE DOCTOR HAS A VIOLENT REACTION TO ONE OF THE DAMAGED CYBERMEN WHILE MARY IS MORE SYMPATHETIC TO THE CREATURE."

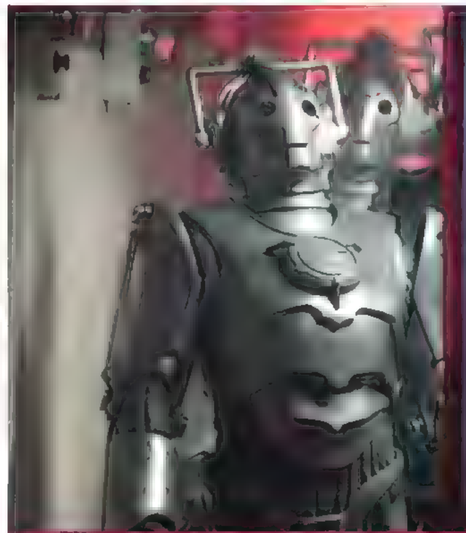
"As well as *Frankenstein*, I read several of Mary Shelley's short stories, which are highly imaginative and engaging. She was definitely a bit of a maverick, out to challenge all sorts of 19th-century conventions, so she made a great foil to the Eighth Doctor. In *The Silver Turk*, the Doctor has a violent reaction to one of the damaged Cybermen while Mary is more sympathetic to the creature, which means she has to learn its true nature the hard way. But yes, there is more than a hint that everything she experiences in Vienna will fuel her future literary output."

The story also evokes the colourful gruesomeness of Hammer Films, with a number of horrific scenes that are somewhat stronger than listeners might expect from a *Doctor Who* story.

"I can't apologise for the grisly body horrors in the story," says Platt, "because that's one of the things that Cybermen are all about. They are programmed to survive at any cost and I wanted to see how far they would push that principle. The extremity of Gramm and Bremm's solution surprised me too, but it was the logical thing for them to do."

Platt continues to write for Big Finish, adding another five scripts to his *Doctor Who* credits since *The Silver Turk*, with more to come in 2014. Might the Cybermen reappear, perhaps? "The Cybermen are so iconic that in writing for them I feel a responsibility to be faithful to the original concept," he muses. "And that has to be balanced against finding something new to say about them. They are enormously challenging monsters to write for, but their implications and the depth they bring are hugely rewarding. They are quite sad monsters. It's really down to Kit Pedler and Gerry Davis for having such a great idea in the first place.

"I didn't expect to write another Cyber story after *Spare Parts*, so let's not rule it out completely," he concludes. "At this rate, I've still got another seven years to think of something!"



Above left: Richard Rothwell's 1840 portrait of author Mary Shelley.

Above right: Theodor von Holst's frontispiece to the 1831 edition of Shelley's novel *Frankenstein; or, The Modern Prometheus*.

Left: Cybus Industries Cybermen in *The Age of Steel* (2006), part of an alternative origin story from the television *Doctor Who*.

SURGICAL SPIRIT

Spare Parts once again influenced the development of the Cybermen when it became the basis for their return to television in 2006. Executive producer Russell T Davies and writer Tom MacRae both acknowledged *Spare Parts* as the inspiration for *Rise of the Cybermen*/*The Age of Steel* and Platt received a 'with thanks' credit on the end titles.

There are some similar elements, of course," he says. "But the television story veers away from the audio version quite substantially. The fact that the new television Cybermen come from a parallel Earth means that, as an origin story for the Mondasian Cybermen, *Spare Parts* isn't undermined or contradicted, and that's a huge compliment to the Big Finish story."

SILVER NEMESIS

IT IS 1988, AND THE legendary Nemesis comet is returning to Earth. In South America, De Flores and a group of neo-Nazis calculate that it will crash near Windsor on 23 November.

The return date had been predicted 350 years earlier by an elderly mathematician working for the sorceress Lady Peinforte, who with her servant Richard transports herself to 1988 Windsor. There the comet crashes. Embedded inside is a statue of Lady Peinforte. A spaceship lands, revealing that the Cybermen are also after the Nemesis statue. Peinforte and Richard leave the Cybermen and Nazis to fight it out. The Cybermen take possession of the Nemesis and cut the statue out of the 'comet'

"I don't know if you are familiar with Wagner's* Ring des Nibelungen. *Now we – we are the supermen. But you... You are the giants."

De Flores, Part Two

The Doctor explains to Ace that the Nemesis statue is made of validium, a living metal and Time Lord weapon that, when reunited with its bow and arrow, will reach critical mass. Lady Peinforte has the arrow, and the Doctor secretly acquires the bow from De Flores.

Lady Peinforte realises that the Cybermen have taken the Nemesis statue to the monument that houses her own tomb. She is not surprised to see that the tomb is empty – after all, she is still alive. The Doctor and Ace meanwhile detect a hidden fleet of Cyber warships waiting in space. .

The Doctor, Ace, De Flores, Lady Peinforte and the Cybermen meet in a final confrontation at the Nemesis statue. The Cyber Leader kills De Flores, before he and the increasingly deranged Lady Peinforte demand the bow and arrow from the Doctor. Apparently defeated, the Doctor tells Ace that this represents the end of all his battles. Now he can only surrender..

TECHNOLOGY

The Cybermen have a fleet of warships close to Earth which are 'shrouded' so as to be undetectable, although the Doctor manages to uncover their presence using a special ghetto blaster he's built for Ace. He also uses it to jam the Cybermen's communications with a jazz music tape

The Cyber warships differ in design from the ship that brings the Cybermen to the outskirts of Windsor. Presumably the Cybermen were already nearby, as they have adapted two humans into their servants. These humans, controlled by headpieces that look like large sets of earphones, are sent to kill the Doctor and Ace. The Cybermen recognise the Doctor and expect him to be present when the Nemesis returns to Earth, though it is unclear how much of its history they are aware of.

The Cybermen themselves use hand-held weapons of a hitherto unseen design. They also have a device that can detect the presence of gold – which now seems to be a major problem for them. The Cyber Leader, however, is able to determine how many gold coins Ace has left without using the device, suggesting a built-in capability

THE CYBERMEN

Silver Nemesis, despite being a Cyberman story celebrating *Doctor Who*'s 25th (silver) anniversary, was originally titled *The Harbinger*, and then simply *Nemesis*, before the final title was agreed. Writer Kevin Clarke was new to the programme and proposed an anniversary story that would literally answer the question 'Doctor Who?' But on hearing Clarke's answer – that the Doctor is God – producer John Nathan-Turner decided the question should remain unresolved

The Cybermen were imposed on Clarke, his knowledge of them coming primarily from Nathan-Turner's briefing that they were cybernetic and allergic to gold. Clarke did, however, watch some earlier Cybermen episodes.

The Cybermen themselves underwent a slight redesign for *Silver Nemesis*. Their heads are more highly polished, with a circular fixing at the top replacing the previous rectangular one. Their suits too are of a somewhat different design, with more obvious tubing, chunkier gloves and more conventional boots.

Gold is now far more dangerous to the Cybermen. To escape, De Flores throws gold dust at them. Ace catapults gold coins which destroy the Cybermen they hit (usually). Lady Peinforte and Richard use gold-tipped arrows to destroy Cybermen. For a race devoid of emotion, the Cybermen become extremely agitated whenever they detect the presence of gold

How the Cybermen came to know about the Nemesis is never explained, but they've clearly been planning for its return. Why they need to acquire it only after it has crashed to Earth, rather than using their war fleet to intercept it in space, isn't explained either. This seems especially odd as their plan apparently involves cutting it free from its rocket-system prior to putting it back and firing it off into space again.

There is no reference in the story to the fact that the Cybermen were once human, although they've adapted the two 'walkmen' who try to assassinate the Doctor and Ace. De Flores at one point equates them with Nordic legend, and – as usual – the Cybermen have no qualms about going back on promises made to inferior life forms.

JUSTIN RICHARDS

CLASSIC SCENE

PART THREE

Lady Peinforte claims the Nemesis statue told her the Doctor's secrets. "Doctor Who?" she taunts, describing him as a pawn in her game. But the Doctor calls her bluff, giving control of the Nemesis to the Cybermen.

Peinforte: But I know your secrets.

Doctor: Very well, tell them.

Peinforte: I shall tell them of Gallifrey, tell them of the old time, the time of chaos.

Doctor: Be my guest.

Peinforte: Your secrets...

Cyber Leader: The secrets of the Time Lords mean nothing to us.

Doctor: Exactly. Thank you for coming to the 20th century and giving me assistance. Thank you for bringing the arrow. You may go now.

Peinforte: What?

Doctor: You had the right game, but the wrong pawn. Check.

ESSENTIAL DATA

- Three episodes
- Originally broadcast: 23 November-7 December 1988
- Average viewing figure: 5.5 million

Writer: Kevin Clarke
Script editor: Andrew Cartmel
Designer: John Asbridge
Costumes: Richard Croft
Director: Chris Clough
Producer: John Nathan-Turner
Main cast: Sylvester McCoy (The Doctor), Sophie Aldred (Ace), Anton Diffring (De Flores), Fiona Walker (Lady Peinforte), Gerard Murphy (Richard), Metin Yenal (Karl), David Banks (Cyber Leader), Mark Hardy (Cyber Lieutenant), Brian Orrell (Cyberman)

21ST-CENTURY CYBERMEN

The Cybermen finally returned to *Doctor Who* in 2006, but these were very different from the monsters who'd last appeared in *Silver Nemesis* 18 years earlier...

FEATURE BY **JUSTIN RICHARDS**

As with the Daleks' make-over of the previous year, the objective with the 2006 Cybermen was to update a classic design for the present day while ensuring it remained recognisable The bronze reimagining of the Daleks in 2005 had been a phenomenal success, combining elements of the original 1960s design with 21st-century styling and materials. Could it be done again with those other iconic *Doctor Who* monsters, the Cybermen?

The job of reviving and updating the Cybermen was given to writer Tom MacRae. He remembered the Cybermen from the original run of the series simply as "big silver robot people." His greatest worry was that in their later stories the Cybermen had degenerated into monsters that looked impressive but had little in the way of credibility. He didn't want to write a story in which the Cybermen could be replaced with another mechanical monster without any impact on the narrative – the Cybermen had to be integral. He set about achieving his aims with the 'parallel world' origin episodes *Rise of the Cybermen* and *The Age of Steel*.

"I wanted more than just spectacle," said MacRae in 2006 "I wanted to give the Cybermen a proper place in the scheme of things – a motivation and a plan. I think, given their back story, the Cybermen are very interesting and I wanted to draw that out. I wanted to get away from the straightforward monstrous villains of the end of the original series and make them more *human*, and therefore more scary... My starting point, and it's true to the original idea behind the Cybermen when they first appeared, is what if science went wrong what if medical augmentation went too far? I wanted to approach that in a more modern way."

But however good the scripts might be, and however true to Kit Pedler and Gerry Davis' original concept, the success of the production would be determined by audience response to the redesigned Cybermen themselves. Everyone was aware that a lot depended on their new look.

The design of the new Cybermen was a month-long process, involving just about every part of the *Doctor Who* design team The art department at BBC Wales produced a number of possible concept paintings of how the Cybermen might now appear. ▶

Opposite page: John Lumic's creations prepare to gatecrash a party in *Rise of the Cybermen* (2006). This episode saw one of the most radical redesigns of the Cybermen in the series' history.

Below: These prototype designs of the new Cybermen were illustrated by Martin Rezard (left, centre) and Peter McKinstry (right) during pre-production in 2005.

"I WANTED MORE THAN JUST SPECTACLE. I WANTED TO GIVE THE CYBERMEN A PROPER PLACE IN THE SCHEME OF THINGS." Tom MacRae

21ST-CENTURY CYBERMEN

Left: Millennium FX maquettes of a head design that was very close to the one ultimately chosen.
Photo © Millennium FX.
Right: Chief sculptor Martin Rezard at work in the Millennium FX workshop.
Photo © Millennium FX.

IT WAS DECIDED THAT THE CYBERMEN SHOULD BE ABLE TO TURN THEIR HEADS INDEPENDENTLY OF THE REST OF THE BODY

These showed a variety of different designs, from something very close to the original notion of a rotting corpse kept alive by technology through to more obviously robotic versions. These concepts all fed into the overall design ideas for the story.

With its setting on a parallel world where airships were a preferred transport system, the production team decided on an overall look for the story that would be informed by the Art Deco movement that first appeared in France after the First World War, then flourished internationally in the 1930s and 1940s. The Art Deco style is rich in colour, ornamentation and bold geometric shapes with clean, sharp design lines.

With this approach informing the creative process, the job of finalising the new design and creating the Cybermen themselves was given to the Millennium FX company. Millennium's Neill Gorton had already produced some startling creature and prosthetic designs for the series, starting with the Autons in *Rose* (2005) and the varied array of alien visitors to Platform One for *The End of the World* (2005).

The head was the first element to be fully designed. In most previous versions of the Cybermen, the head was integrated into the body – in effect, a helmet with restricted movement. Most recently it had been part of the shoulders and chest unit, held rigidly in position so that the actor had to turn his whole body to look to the side. But for the new design it was decided that the Cybermen should be able to turn their heads independently of the rest of the body, and if possible tilt them up and down. The final head also included blue LED lighting which was illuminated when the Cybermen spoke. The voices would be provided by actor Nicholas Briggs, who also voiced the Daleks.

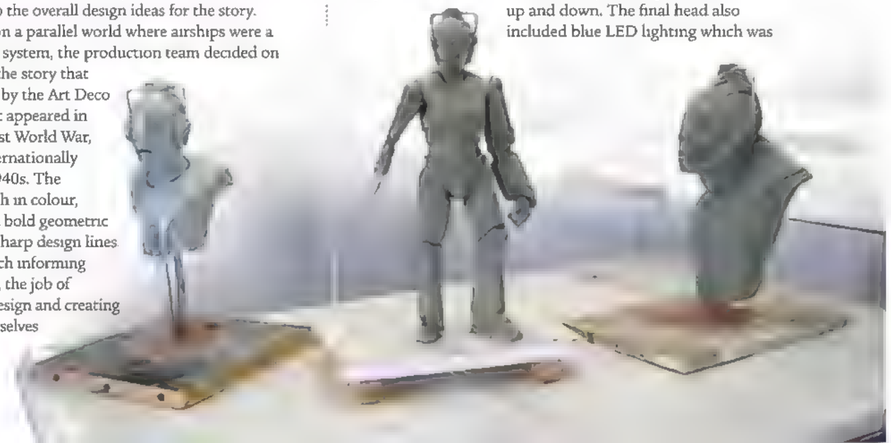
After creating various drawings and clay models of possible designs for the new Cyber head, a maquette of the final design for the Cyberman was made from clay. The maquette was, in effect, a complete miniature of how the new Cybermen would look. With the full design agreed, the maquette was then scaled up to a full-size sculpture of the final design. Millennium's Martin Rezard was the lead sculptor, creating a complete Cyberman in clay over the frame of a 'human' dummy.

As well as giving an accurate impression of how the Cyberman would look, the sculpture had a more practical use. Moulds were taken from parts of this full-size clay model and used to create the various components that were needed to make up the full Cyberman costume. From these moulds, the final pieces that would make up the finished Cyber suit were then constructed from fibreglass. This meant that the finished suits were both heavy and inflexible. An added complication was that, being so rigid and heavy, they 'clanked' when the actors playing the Cybermen moved. This problem was partly solved by adding the distinctive 'Cyber stomp' sound effect to the finished edits of the story.

The next challenge was to make the finished fibreglass Cybermen seem as if they'd actually been forged from metal. A silver paint job could have been effective, but the Millennium FX team were after a deeper and more convincing finish. So they added powdered aluminium to the final layer of fibreglass during the construction process. Each separate component of the suit then had to be hand polished until it gleamed – a lengthy and painstaking process. The only exception was the hands. These were actually gloves made out of soft, silver-tinted silicon which blended well with the polished fibreglass.

A total of ten Cybermen costumes were made, including the slightly different design of the Cyber Controller with his distinctive visible brain and pipes connecting him to his life-support systems. The head of each Cyberman was constructed from nine different sections. The rest of the body was built from over 40 component pieces.

The end result was a Cyberman as impressive, distinctive and frightening as any previous version.



Above and top right: Illustrations of a new-look Cyberman and the iconic Cyber-Controller's throne by concept artist Matthew Savage.

Above right: Actors are dressed in the finished costumes during the recording of *Rise of the Cybermen*.

Right: A selection of Millennium FX's concept maquettes, including two models based on Martin Rezard's early designs.
Photo © Bradatelli.

UPGRADED: NIGHTMARE IN SILVER

The design introduced in *Rise of the Cybermen* remained essentially unchanged, aside from small details like the removal of the stylised 'C' Cybus logo on the chest, right up until *Nightmare in Silver* (2013).

For this story, writer Neil Gaiman wanted to recapture some of the disturbing appeal he remembered from earlier versions. "I loved the idea of making the Cybermen scary again," he told *Doctor Who Magazine*. "I remember watching *The Moonbase* and being terrified."

Keen to make use of more flexible materials this time, Millennium FX went through an elaborate process, with several concept artists producing an array of designs. The new Cybermen needed to be sleeker, slimmer, faster, and more elegant than the previous Cybus design, but they also had to retain the expressionless face and dead eyes that are so characteristic of the creatures throughout all their different manifestations.

The new suits were this time made from flexible polyurethane rubber, ensuring that they were lighter and more comfortable for the actors to wear. This was not a new material, but a new paint process (developed in the United States for use in the car industry) meant that it could be made to look suitably metallic. This wouldn't have been possible back in 2006.

RISE OF THE CYBERMEN/ THE AGE OF STEEL

AN EXPLOSION KNOCKS THE TARDIS out of the Time Vortex and causes a catastrophic power loss, stranding the Doctor, Rose and Mickey on a parallel Earth. The Doctor finds a viable power cell that can be used to return them to their reality, but it needs 24 hours to recharge. Rose discovers that in this timeline her father, Peter Tyler, is still alive and is a successful, well-connected businessman. She sets off to find him and the Doctor reluctantly accompanies her.

Mickey goes to see his grandmother and is caught by a rebel group called The Preachers, who are led by the alternative-Earth version of Mickey. The Preachers are opposed to the global ambitions of a businessman called John Lumic, whose company Cybus Industries has a virtual monopoly of all electronic devices. Lumic has been secretly kidnapping homeless people and experimenting on them to develop a cybernetic body. The President of Great Britain refuses to sanction these unethical advances but Lumic will not be stopped.

> ***"This is The Age of Steel and I am its creator."***
> John Lumic/Cyber-Controller

Disguised as catering staff, Rose and the Doctor infiltrate a party at Tyler's mansion attended by the President and members of the British government. The party is interrupted by the arrival of Lumic's cybernetic creatures; the Doctor recognises them as Cybermen.

Lumic's 'upgrade' of the population of London begins as the Cybermen massacre the President and the other guests. The Doctor, Rose and Peter escape from the mansion but are cornered by more Cybermen outside. The Doctor discharges the TARDIS power cell, which disintegrates the Cybermen and gives the group time to escape.

Meanwhile, the Cybermen have turned Battersea Power Station into a vast factory to convert humans. To stop them the Doctor must face the insane Lumic, who has already been upgraded.

TECHNOLOGY

The Cybus Cybermen are more obviously armoured than any of the previous versions and have no chest unit. They also have fewer organic components, apart from the brain, which is preserved in a cradle of chemicals and welded to the exoskeleton, with an artificially grown organic nervous system threaded through the metal body. These Cybermen have no weapons but can generate a massive charge of lethal electricity from their hands. They have an electronic heart fitted behind the roundel in their chests. In fact, the Cybermen strike the roundel to make particular commands, such as the beginning of John Lumic's conversion.

Lumic intended to submit to cyber-conversion only "with my last breath." But when his deputy, Mr Crane, attempts to assassinate Lumic by wrecking his life-support system, the Cybermen begin the conversion. The converted Lumic is designated as the Cyber-Controller, which has an exposed brain behind a transparent panel in its head and bright lights in its eyes. It's connected to a moving throne by a series of cables attached to its chest and shoulders.

THE CYBERMEN

Rise of the Cybermen presents an alternative genesis for the machine creatures. Here, on a parallel Earth, they are not invaders from Mondas or Telos, but converted human beings. These Cybermen are the creations of a deranged businessman, John Lumic, who is terminally ill and is seeking to make himself immortal through cybernetics.

It's likely that there is some unspoken tragedy in Lumic's past, since one of his chief priorities seems to be to free mankind from the pain of emotion. Facing his "everlasting children" he asks them what they're thinking. A Cyberman replies, "We think of the humans. We think of their difference and their pain. They suffer in the skin. They must be upgraded."

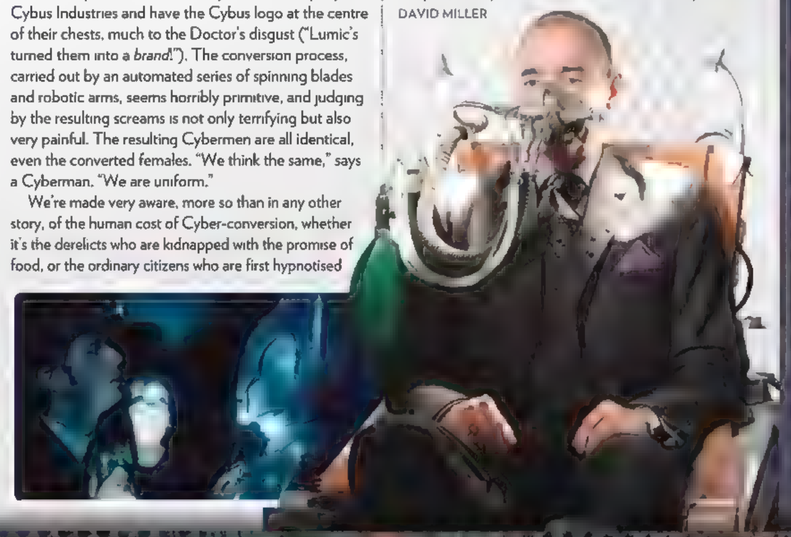
These Cybermen are made by Lumic's company Cybus Industries and have the Cybus logo at the centre of their chests, much to the Doctor's disgust ("Lumic's turned them into a *brand*!"). The conversion process, carried out by an automated series of spinning blades and robotic arms, seems horribly primitive, and judging by the resulting screams is not only terrifying but also very painful. The resulting Cybermen are all identical, even the converted females. "We think the same," says a Cyberman. "We are uniform."

We're made very aware, more so than in any other story, of the human cost of Cyber-conversion, whether it's the derelicts who are kidnapped with the promise of food, or the ordinary citizens who are first hypnotised and then processed *en masse* at Battersea. The full horror of loss of identity has never been so starkly portrayed.

A vital component of Lumic's Cybermen is an emotional inhibitor which prevents the subject being aware of the conversion. In an affecting scene, the Doctor and his friend Mrs Moore knock out a Cyberman with an electromagnetic bomb and damage its inhibitor. In a faltering mechanical voice, the Cyberman remembers that it's a woman called Sally Phelan who has been converted the day before her wedding.

The Doctor ends Sally's torment but vows that she did not die in vain. They now have something they can use against the Cybermen. As the Doctor explains, if they can find the code behind the emotional inhibitor, "the cancellation code, then feed it... into every Cyberman's head, they'd realise what they are." Ultimately Lumic's Cybermen are destroyed not with a weapon, but by the remnants of their humanity.

DAVID MILLER



CLASSIC SCENE

Inside Battersea Power Station, the Doctor confronts Lumic, who has been transformed into the Cyber-Controller. The Doctor argues the case for humanity, "the one thing that makes this planet so alive. People – ordinary, stupid, brilliant people." The Controller replies in a voice that retains a hideous vestige of Lumic's fanatical zeal.

Lumic/Cyber-Controller: You are proud of your emotions?

The Doctor: Oh yes.

Lumic/Cyber-Controller: Then tell me Doctor, have you known grief, and rage, and pain?

The Doctor: Yes. Yes I have.

Lumic/Cyber-Controller: And they hurt?

The Doctor: Oh yes.

Lumic/Cyber-Controller: I can set you free. Would you not want that? A life without pain?

The Doctor: You might as well kill me.

Lumic/Cyber-Controller: Then I take that option.

ESSENTIAL DATA

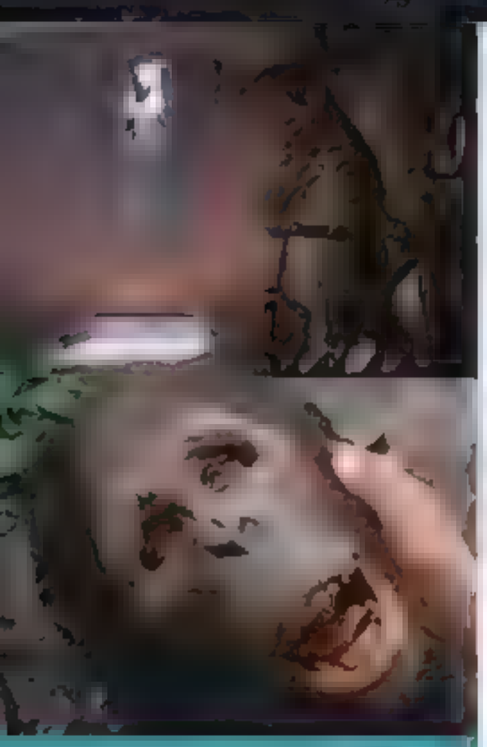
- Two episodes
- Originally broadcast: 13-20 May 2006
- Average viewing figure: 8.4 million

Writer: Tom MacRae
Production designer: Edward Thomas
Prosthetics: Neill Gorton and Millennium Effects
Director: Graeme Harper
Producer: Phil Collinson
Executive producers: Russell T Davies, Julie Gardner
Main cast: David Tennant (The Doctor), Billie Piper (Rose Tyler), Camille Coduri (Jackie Tyler), Noel Clarke (Mickey Smith), Shaun Dingwall (Pete Tyler), Roger Lloyd Pack (John Lumic), Andrew Hayden-Smith (Jake Simmonds), Don Warrington (The President), Helen Griffin (Mrs Moore), Colin Spaull (Mr Crane), Paul Kasey (Cyber-Leader), Nicholas Briggs (Cyber-Voice)

MARCHING IN TIME

One of the things that makes the modern Cybermen so distinct from their predecessors is the unified, mechanical movement choreographed by Ailsa Berk.

INTERVIEW BY **SIMON GUERRIER**



Top: A new breed of Cybermen invades parallel Earth in *Rise of the Cybermen* (2006).

Centre: Ailsa Berk as the bounty hunter Amanaman in *Return of the Jedi* (1983).
Photo © Lucasfilm/20th Century Fox

Above: As Kala the chimpanzee in *Greystoke: The Legend of Tarzan, Lord of the Apes* (1984).
Photo © Warner Bros

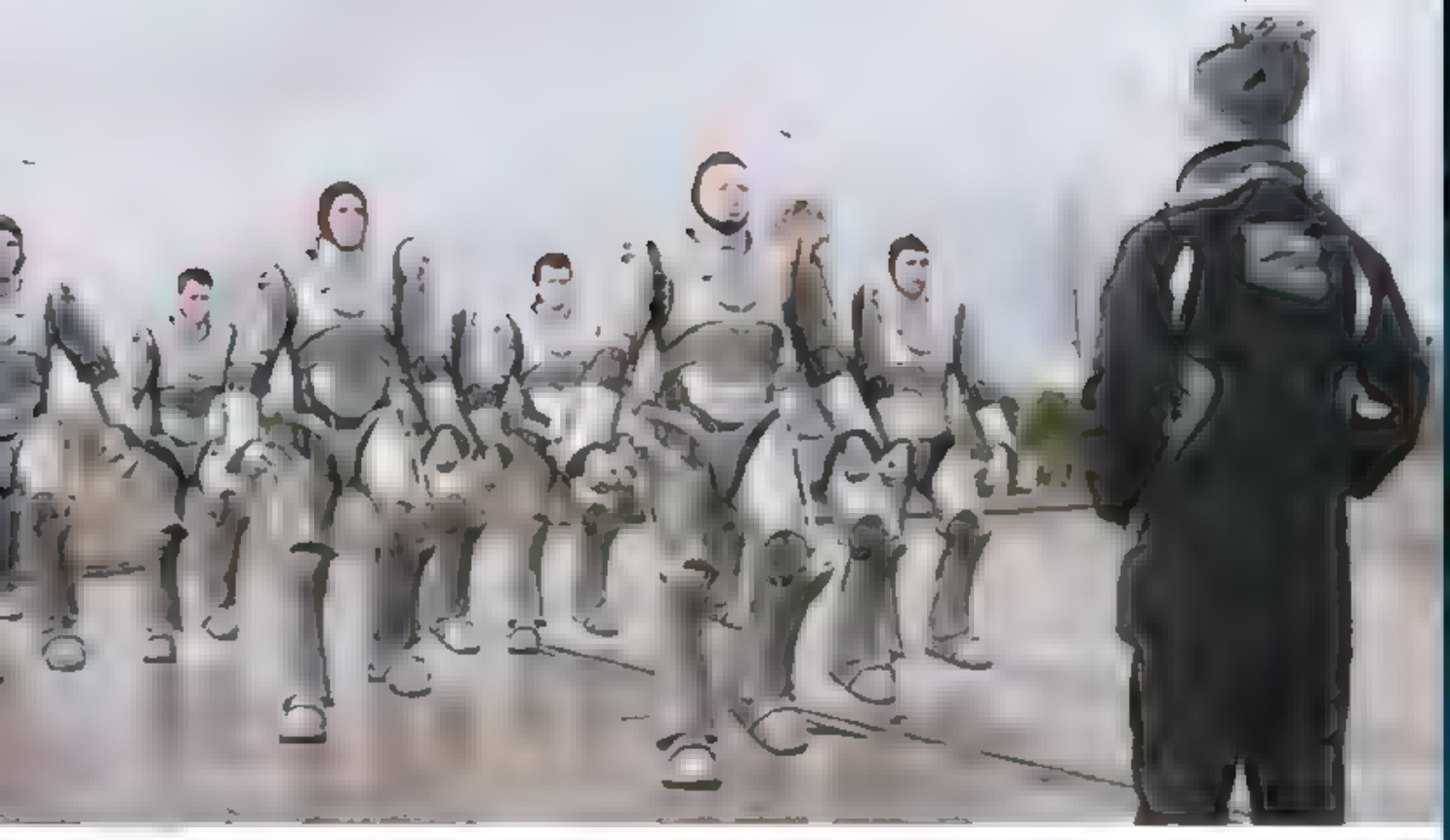
When choreographer and movement director Ailsa Berk shares her Cybermen secrets with us, she's taking time out from the Australian *Symphonic Spectacular* tour, showcasing the music of *Doctor Who*. It's her job to help an army of monsters terrorise the crowds. The live show is a reminder of just how many alien creatures Ailsa has made so distinctive through the way they move.

Ailsa's background was originally in dance and drama. "I worked with contemporary dance companies in England and Holland, both performing and choreographing," she says. That led to her first screen credit on a 1978 series for Yorkshire Television. "*Under the Same Sun* was a collection of folk tales from around the world," she explains, "which involved performing a variety of parts and movement." It was certainly varied: Ailsa's credits in the series included a spider, the mother of the wind and a character called Amazing Ears.

Then in 1982, Ailsa was – she says – "the right height, right size and around at the right time" to be one of a number of mime and movement artists cast as monsters in the third *Star Wars* film, *Return of the Jedi*. When the evil Jabba the Hutt reveals his prized possession – Han Solo frozen in carbonite, hanging on the wall – an eight-foot tall creature with spindly arms, Amanaman, is standing to one side. That's Ailsa.

"*Return of the Jedi* was an amazing experience," she says. But playing a monster, spending long hours in a hot and heavy rubber costume, can't have been much fun. "The Amanaman costume had its challenges,' she admits. "We were without vision when the cameras rolled as the eye holes were covered, so we relied on our own sense of timing from seeing the blocking in rehearsal. The long arms were on rods operated by a puppeteer below the stage, coordinating by monitor. It was interesting'

For all the discomforts and difficulties, Ailsa relished the experience. "It was invaluable for my next job," she says. She'd already been cast in *Greystoke: The Legend of Tarzan, Lord of the Apes*. Ailsa's character is central to the story – she played Kala, the chimpanzee mother who adopts baby Tarzan. The role called for research into real animal movement and behaviour, but the performance also needed to convince an audience of the strong emotional bond between Tarzan and his new mum Ailsa had to make Kala sympathetic as well as credible



Again, she downplays her part in that. "I've always loved the challenge of performing and researching for different creatures," she says, "and working with teams of very talented people creating the costumes and prosthetics. As a creature performer one is part of a team working to create that creature That's what I enjoy."

Over the next two decades Ailsa brought to life a wide variety of creatures: Aslan and the Dragon in the BBC's *Chronicles of Narnia*, half a Viking in the film *Erik the Viking* and a range of animals in adverts. Her credits include a rabbit, penguin, panda, pig. dog, orangutan, fox, bear and praying mantis She has even played bacteria

Then in 2004 she was invited to the BBC's offices in White City, west London, to discuss a possible new job. Producer Phil Collinson needed someone to bring to life the Autons and Slitheen in the first production block of the revamped *Doctor Who*

"From the start, *Doctor Who* has been a wonderful series to be involved with" she says, "with such a diversity of creatures and never knowing what the next script will entail. That is the challenge a new creature, a new costume, to make it all come together with the performers."

"THAT IS THE CHALLENGE: A NEW CREATURE, A NEW COSTUME, TO MAKE IT ALL COME TOGETHER WITH THE PERFORMERS."

Ailsa explains that a lot of her ideas come directly from the script "One can have movement ideas prior to having the costume. You then modify and change the movement to make it all become one."

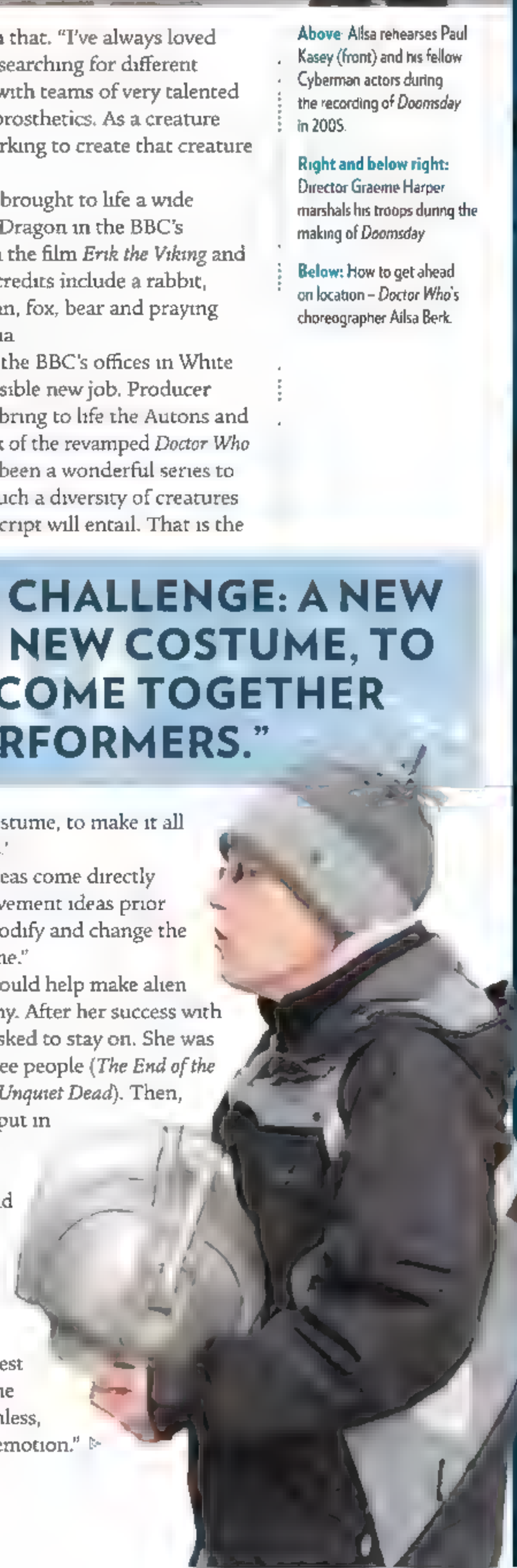
It soon became clear that Ailsa could help make alien creatures both credible and uncanny. After her success with the Autons and Slitheen, she was asked to stay on. She was responsible for the movement of tree people (*The End of the World*) and Victorian zombies (*The Unquiet Dead*). Then, in the show's second year, she was put in charge of the Cybermen.

The metal giants had of course been in the series years before, so did Ailsa watch old episodes, looking for things to use – or things to avoid? "I did," she says, "but really the Cybermen we created came from discussions with director Graeme Harper about finding the best way to make the most of the costume and to make the Cybers strong, ruthless, mechanically efficient and without emotion." ▷

Above: Ailsa rehearses Paul Kasey (front) and his fellow Cyberman actors during the recording of *Doomsday* in 2005.

Right and below right: Director Graeme Harper marshals his troops during the making of *Doomsday*

Below: How to get ahead on location – *Doctor Who*'s choreographer Ailsa Berk.



STEPPING OUT

Director Graeme Harper worked closely with Ailsa Berk on *Army of Ghosts/Doomsday*, the 2006 story that pitted the Cybermen against the Daleks. The limitations of the Cybermen costumes made one scene particularly difficult to choreograph.

"There was a day when we were shooting at the quayside in Cardiff," remembers Harper. "We were on top of an old bank building, looking down on around ten Cybermen. We kept doing the same shots of these Cybermen in different positions, doubling up over and over again to make it look like we had hundreds of them.

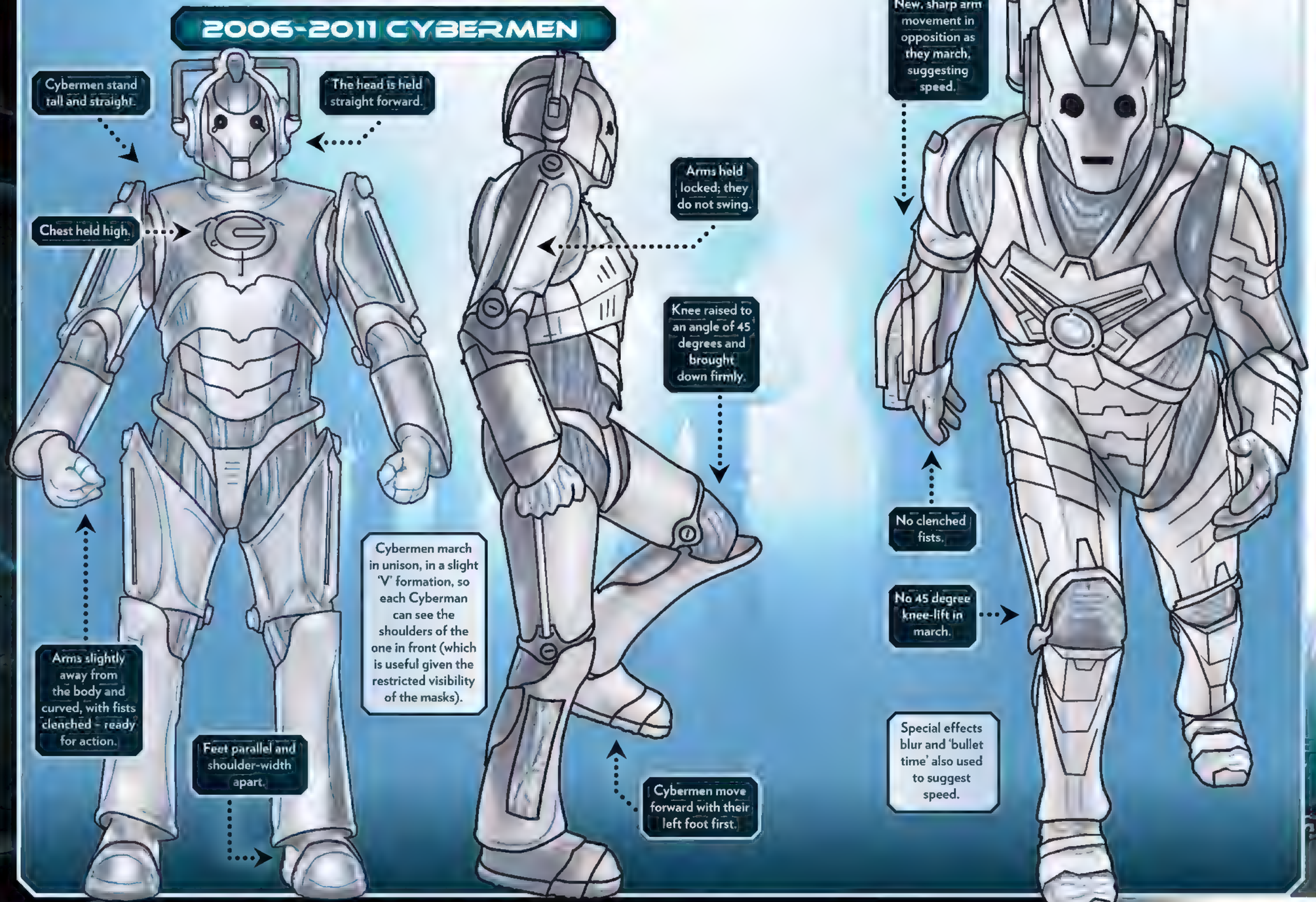
"I wanted a shot of them marching down the road and round a corner. And that's when our problems really started, because when you're wearing a Cyberman head all you can really see is straight ahead of you – you can't see up, down, left or right, and you can't turn very far. So how do you get ten Cybermen to march forward to a specific point, turn a corner in perfect unison and then continue marching?

"The things we did to try to make that happen! We tried tying their hands together with string, tying their hands with elastic... Somewhere in the archive there's an out-take of ten Cybermen holding hands as they march round a corner. I've got to tell you I don't think I've laughed so much in all my life.

"Although it worked, I realised there was no way we could show that. The Daleks would have laughed them off the street!"

WALK LIKE A CYBERMAN

Ailsa Berk's at-a-glance guide to Cyber-movement in the 21st century.


2006-2011 CYBERMEN
Cybermen stand tall and straight.
The head is held straight forward.
Chest held high.
Arms held locked; they do not swing.
Knee raised to an angle of 45 degrees and brought down firmly.
Arms slightly away from the body and curved, with fists clenched – ready for action.
Feet parallel and shoulder-width apart.
Cybermen march in unison, in a slight 'V' formation, so each Cyberman can see the shoulders of the one in front (which is useful given the restricted visibility of the masks).
Cybermen move forward with their left foot first.
2013 CYBERMEN
New, sharp arm movement in opposition as they march, suggesting speed.
No clenched fists.
No 45 degree knee-lift in march.
Special effects blur and 'bullet time' also used to suggest speed.

But when Ailsa started work on the 'Cybers', she'd not yet seen the costumes. "I'm not involved with the costume development," she says. "It's always a surprise to see the finished suit and prosthetics."

Her own experience playing creatures had taught her that the costumes were likely to have restricted vision, so she bore that in mind as she auditioned performers. "I had a workshop day with them, which included exercises of working with limited vision, breathing, group coordination, space awareness and so on." Performers needed good spatial awareness and to work well as a unit so they could memorise movements in rehearsal and then perform them without being able to see. It sounds tricky, but Ailsa quickly established a group of "around 21" recruits to the new Cyberman army.

Do Cybermen have to be played by men? "Yes," she says. "But we have Silurians, Handbots, Peg Dolls and so on performed by the girls. Each creature has its own specifications both in build and height.

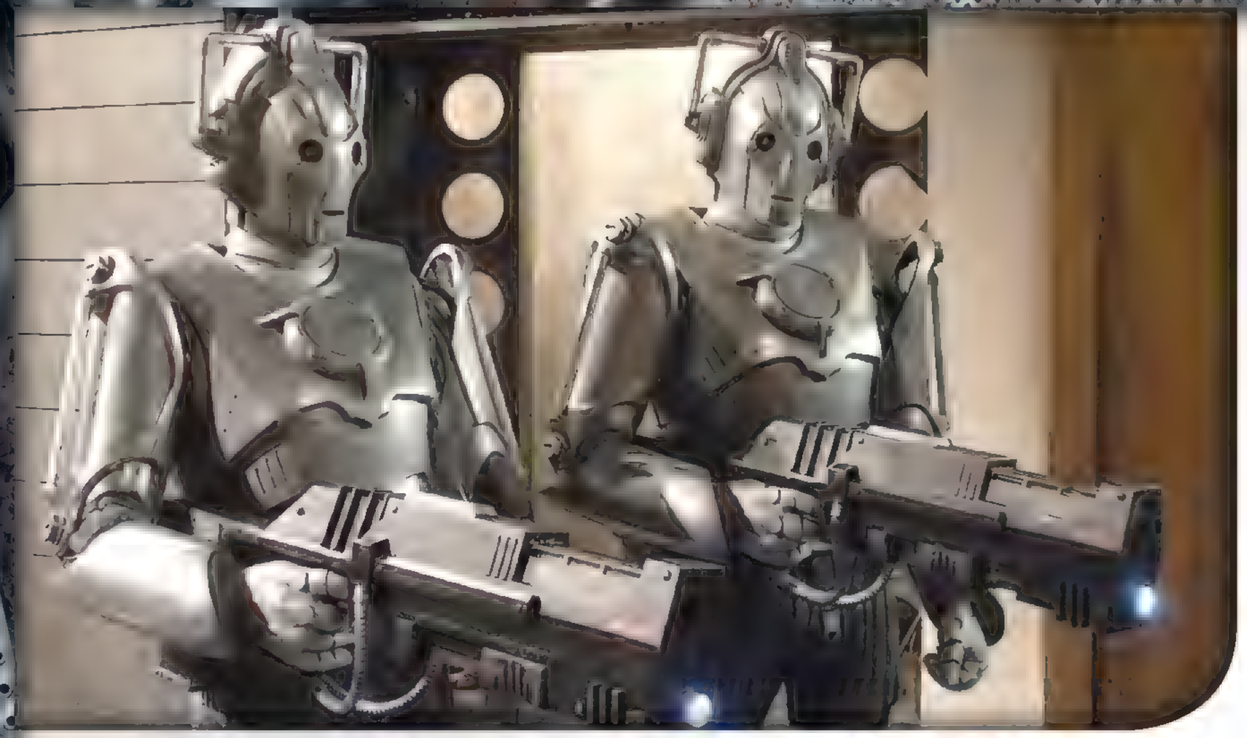
"For the Silence we have performers who are slim-built and around six feet seven inches tall. Cybers are around five feet ten inches to six feet tall and the Sontarans are shorter at about five feet two. That's good – it gives a great visual diversity to the different creatures."

Height isn't the only deciding factor. Ailsa's original Cyber-unit was whittled down a bit at the costume fittings because some of the actors didn't fit. As she told *Doctor Who Confidential* in 2006, "The costumes are so specific in size, even the width of the [performer's] thighs made a difference to whether some of the guys got through that stage."

Isn't that rather frustrating? Ailsa doesn't seem to think so; it's just the nature of the job. Instead, she reveals that those who made it through have gone on to play many more creatures in the series. "Oods, Scarecrows, Judoon, Whisper Men... the list goes on," says Ailsa. "They're all now very experienced and can quickly take on board any new creature."

That includes upgrading the Cybermen. *Nightmare in Silver* (2013) introduced new, more flexible costumes, but again Ailsa says she was guided by the script regarding how they should move. "The new Cybers have a different style of movement: smoother, more efficient but retaining the strength and ruthlessness."

After all these monsters, does Ailsa miss her days in dance when her work was less... peculiar? "Yes, it was great to choreograph the showgirl dance sequence [in 2007's *Daleks in Manhattan*], and I have just choreographed a waltz and period piece on two other programmes. That's a nice contrast." But, she admits with a smile, "It's creatures I really enjoy."



ARMY OF GHOSTS/ DOOMSDAY

EARTH, THE PRESENT. THE DOCTOR takes Rose back home to London, where her mother Jackie tells her that the ghost of Rose's grandfather will soon be visiting them.

A shadowy humanoid shape appears and the Doctor learns that the phenomenon is worldwide – the ghosts first appeared two months ago and return at regular intervals. The Doctor triangulates the ghosts' point of origin nearby, and sets off in the TARDIS with Rose and Jackie.

The TARDIS materialises in a hangar-like area and Yvonne Hartman welcomes the Doctor to the Torchwood Institute, a secret British establishment that plunders alien technology and recognises the Doctor as an enemy. Hartman says that the ghosts are a side effect of their work and shows the Doctor a mysterious sphere that has baffled their scientists.

"Cybermen plus Daleks. Together we could upgrade the universe." Cyberman

The Doctor identifies the object as a Void ship, a vessel – designed to exist outside time and space – which can traverse the Void between dimensions. Torchwood is exploiting a breach in the fabric of space and time to generate power, but the sphere came through the breach and the ghosts followed.

The Doctor halts operations temporarily but Torchwood has been infiltrated by the Cybermen and several of its staff have been partially converted. They commence an unauthorised 'ghost shift' as an advance guard of Cybermen emerge from hiding to take over. All over the world, the ghosts resolve into millions of Cybermen. The Void ship opens to reveal another enemy – Daleks.

Allied with a force of human rebels from the parallel Earth, the Doctor must take on not only the Cybermen but also the Cult of Skaro – the last four Daleks in existence – and the contents of a mysterious Time Lord artefact which the Daleks call the Genesis Ark.

TECHNOLOGY

The Cybermen are those originally designed by John Lumic, three years on in their timeline from the Doctor's visit to parallel Earth. The Cybermen crossed from one reality to another via the breach caused by the Dalek Void ship. These Cybermen now have retractable wrist-mounted weapons that fire bolts of energy. They also utilise the rebels' heavy-duty sidearms which emit a concentrated energy beam. As usual, Cyber Leaders are designated by black tubes on their helmets. Despite their lack of emotion, the Cybermen seemingly retain enough aesthetic sense to dismiss the Daleks' design as "inelegant"!

The partial conversion process uses an earpiece with an organic component that reaches deep into the brain. Yvonne Hartman is fully converted to a Cyberman but some of her personality remains. She ultimately turns on the Cybermen and shoots them down, declaring "I did my duty for Queen and country." An oily tear leaks out of the Yvonne-Cyberman's eye socket.

Because they've crossed the Void, the Cybermen are contaminated with Void stuff – similar to the background radiation associated with time travel. The Doctor uses the properties of Void stuff to suck the Cybermen and Daleks back through the breach, sealing it and imprisoning them in the Void for eternity.

THE CYBERMEN

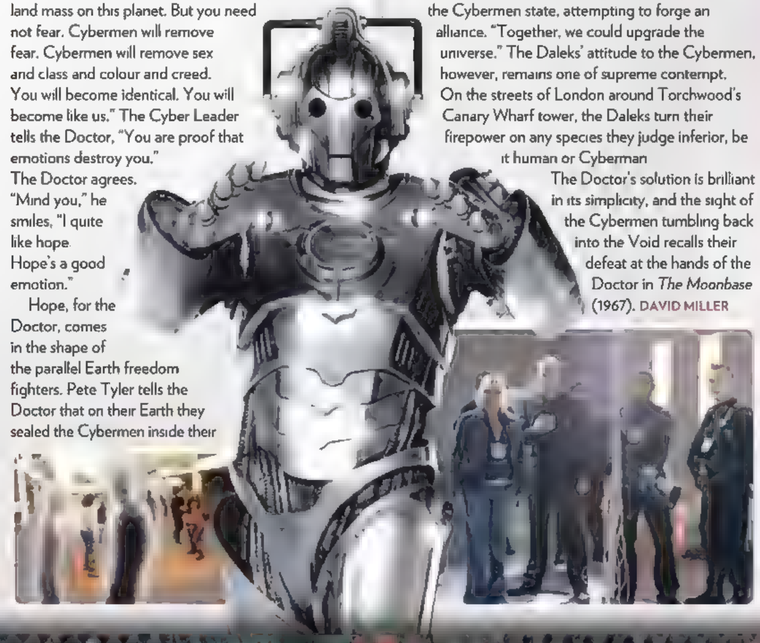
Here the Cybermen use their most sinister means of invading the Earth, by exploiting human memory and the very emotions that they seek to eliminate. Taken for the ghosts of loved ones, the newcomers are welcomed. But when the ghosts are revealed as Cybermen, the Doctor realises the horror of the situation.

The Cyber Leader broadcasts to the world – the means of conquest may be different but their intent is horribly familiar. "Cybermen now occupy every land mass on this planet. But you need not fear. Cybermen will remove fear. Cybermen will remove sex and class and colour and creed. You will become identical. You will become like us." The Cyber Leader tells the Doctor, "You are proof that emotions destroy you." The Doctor agrees. "Mind you," he smiles, "I quite like hope. Hope's a good emotion."

Hope, for the Doctor, comes in the shape of the parallel Earth freedom fighters. Pete Tyler tells the Doctor that on their Earth they sealed the Cybermen inside their conversion factories, but some argued that the creatures were still living things and needed help. As the debate went on, the Cybermen made plans. They infiltrated the alternative Earth version of Torchwood and mapped themselves onto a parallel world. The ghosts didn't look like Cybermen but, as the Doctor explains, "a footprint doesn't look like a boot."

This story seems to promise an answer to the question of who would be victorious in a battle royal between Cybermen and Daleks. The first battle certainly goes to the Daleks but the ultimate outcome remains unclear. "Our technologies are compatible," the Cybermen state, attempting to forge an alliance. "Together, we could upgrade the universe." The Daleks' attitude to the Cybermen, however, remains one of supreme contempt. On the streets of London around Torchwood's Canary Wharf tower, the Daleks turn their firepower on any species they judge inferior, be it human or Cyberman.

The Doctor's solution is brilliant in its simplicity, and the sight of the Cybermen tumbling back into the Void recalls their defeat at the hands of the Doctor in *The Moonbase* (1967). DAVID MILLER



CLASSIC SCENE

DOOMSDAY

In the Torchwood Tower, the Cybermen's invasion is underway and the Daleks have emerged from the Void Ship. Dalek Thay has already neutralised two Cybermen. Via a viewscreen, the Cyber Leader addresses Dalek Sec of the Cult of Skaro.

Cyber Leader: Daleks, be warned. You have declared war upon the Cybermen.

Sec: This is not war. This is pest control.

Cyber Leader: We have five million Cybermen. How many are you?

Sec: Four.

Cyber Leader: You would destroy the Cybermen with four Daleks?

Sec: We would destroy the Cybermen with one Dalek. You are superior in only one respect.

Cyber Leader: What is that?

Sec: You are better at dying.

ESSENTIAL DATA

- Two episodes
- Originally broadcast: 1-8 July 2006
- Average viewing figure: 8.2 million

Writer: Russell T Davies
Production designer: Edward Thomas
Prosthetics: Neill Gorton and Millennium Effects
Director: Graeme Harper
Producer: Phil Collinson
Executive producers: Russell T Davies, Julie Gardner
Main cast: David Tennant (The Doctor), Billie Piper (Rose Tyler), Camille Coduri (Jackie Tyler), Noel Clarke (Mickey Smith), Shaun Dingwall (Pete Tyler), Andrew Hayden-Smith (Jake Simmonds), Tracy-Ann Oberman (Yvonne Hartman), Raji James (Dr Rajesh Singh), Paul Kasey (Cyber Leader), Barnaby Edwards, Nicholas Pegg (Dalek Operators), Nicholas Briggs (Dalek/Cybermen Voices)

THE PAGE OF STEEL

Surprisingly, Cybermen have featured in fewer original novels than either the Ice Warriors or the Sontarans. Yet together with novelisations of the television stories, these books offer some intriguing insights into the history and evolution of the silver giants.

CHRIS BENTLEY

DOCTOR WHO
GERRY DAVIS
One by one, their limbs becam
diseased – they were replaced
and steel!
Little by little, their brains tin
computers worked just as we
With metal limbs, they had t
of ten men. They could live i
vacuum of space. They had
feelings, no emotions, and
power!
In the year 2070, a small blue
caught their attention. They
on its satellite and, from the
reneack, destroy and finally
THE SATELLITE WAS TI
THE HELPLESS PLANET
THEIR NAMES? THE CY
Can the Doctor defeat an
threat is almost as great as
mighty Daleks?

The arms swept down . . . with a massive chopping blow to the necks

Above: Gerry Davis' adaptation of his own co-written serial *The Moonbase* (1967) was published as *Doctor Who and the Cybermen* in 1975. Chris Achilleos' striking cover art was based on a reference photograph of a Cyberman from *The Invasion* (1968).

Right: In common with all the early *Doctor Who* novelisations published by Target, *Doctor Who and the Cybermen* featured internal illustrations. These were by Alan Willow, and more closely followed the design of the Cybermen from *The Moonbase*

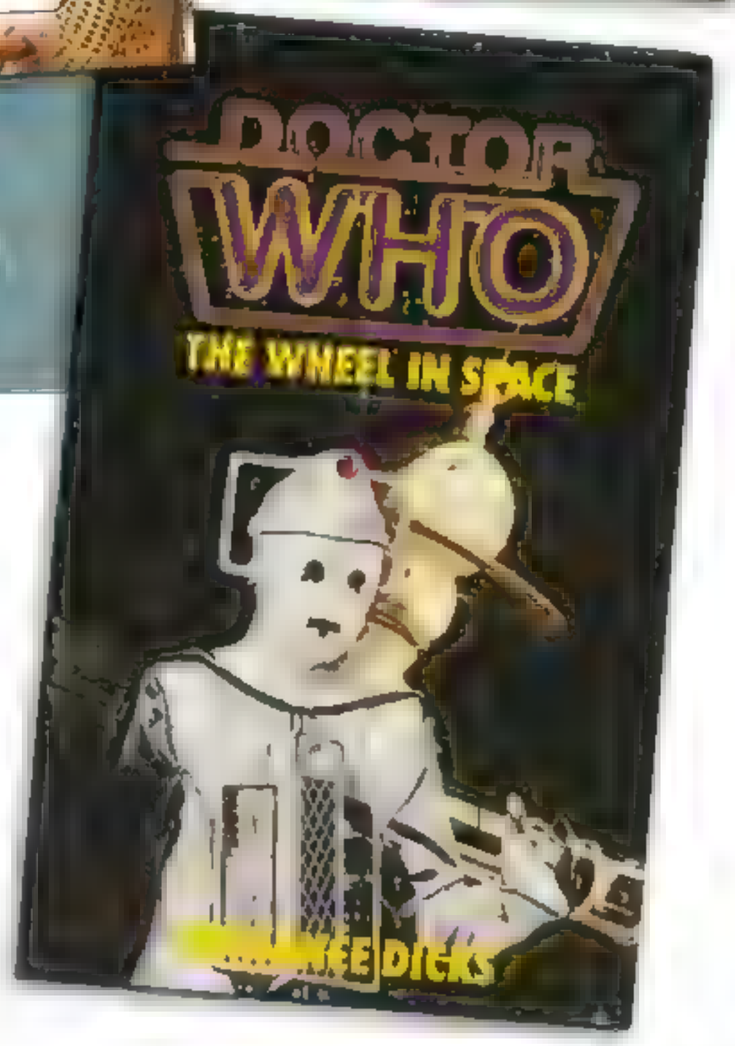
While the Daleks made their prose début within months of their initial appearance on television, some nine years separated *The Tenth Planet* (1966) from the first Cyberman book. Published by Universal-Tandem under their Target imprint on 20 February 1975, *Doctor Who and the Cybermen* was a novelisation by Gerry Davis of his own co-written scripts for *The Moonbase* (1967). It set the benchmark for the nine Cybermen novelisations that followed.

Believing his first *Doctor Who* book to be a one-off commission, Davis set out to keep it essentially self-contained, opening with a prologue that detailed the creation of the Cybermen. This related how the Cybermen originated centuries ago on the planet Telos and had sought immortality by perfecting the art of cybernetics, replacing their limbs with plastic and steel and, eventually, replacing their brains with computers. Without feelings or emotions, they lived by the laws of pure logic and acquired a ruthless drive for power, plundering the galaxies in the manner of Viking raiders.

Though this prologue makes no mention of Mondas, the planet is referred to later in the book when the Doctor and moonbase commander Hobson are told that the Cybermen left Mondas before it was destroyed in 1986; they have now come to Earth from 'the other Cyberman planet, Telos.'

The story also contains the earliest published reference to a Cyberman Controller. Tarn was a character name in the scripts for *The Moonbase*, although none of the Cybermen were given names on screen. In the novelisation he's described as

It was the shadow of a large figure



Far left: Willow's interpretation of the attack on Ralph differed slightly from the corresponding scene in Episode 1 of *The Moonbase*.

Left: *Doctor Who and the Tenth Planet* was first published in 1976. This second impression had a slightly simplified version of Chris Achilleos' cover illustration.

Below left: *The Revenge of the Cybermen* was first published in 1976, with a cover illustration by Achilleos.

Below: The hardback edition of *The Five Doctors* from 1983. Artist Andrew Skilleter included the Cybermen in his cover design before he received official confirmation that they would appear in the story.

Bottom: Ian Burgess' cover for *The Wheel in Space* (first published in 1988) used a picture from *The Tomb of the Cybermen* (1967) as its principal reference.

TARGET'S *DOCTOR WHO* RANGE WAS A HUGE SUCCESS AND DAVIS WENT ON TO ADAPT HIS SCRIPTS FOR BOTH *THE TENTH PLANET* AND *THE TOMB OF THE CYBERMEN*

taller than his counterparts, with a noticeably deeper voice. He's further distinguished by the black Controller's helmet, a detail not seen on screen until the broadcast of *Revenge of the Cybermen* two months after the book came out. A second black-helmeted Cyberman, Krang, has the same name as one of the Cybermen seen in *The Tenth Planet*.

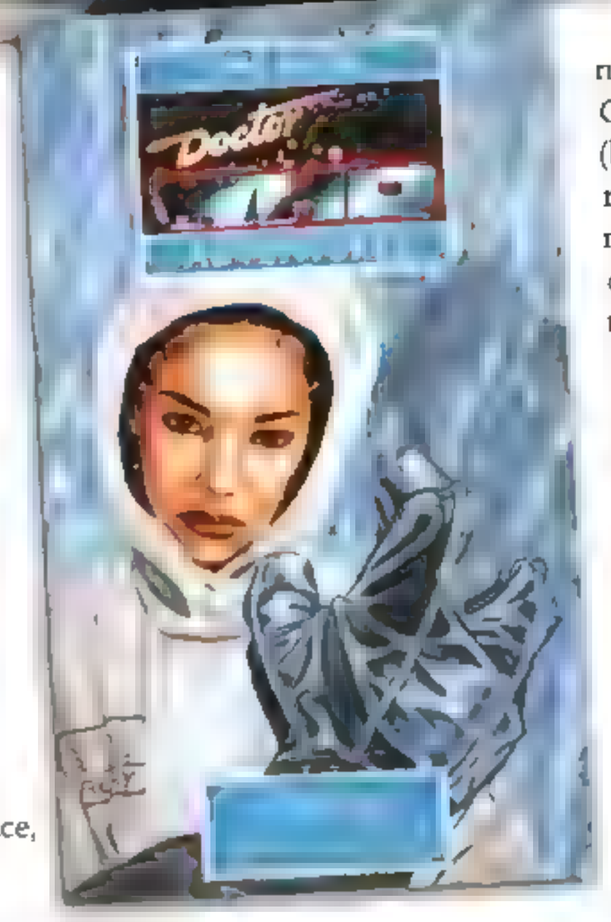
Target's *Doctor Who* range was a huge success and Davis went on to adapt his scripts for both *The Tenth Planet* and *The Tomb of the Cybermen* (1967). Confusingly, he shifted the setting for *Doctor Who and the Tenth Planet* (published in 1976) from 1986 to the year 2000 and depicted the Cybermen as having been forced to leave their home planet, Telos, for Earth's sister planet Mondas. Krail and Krang both became Cyber Leaders with black helmets. Similarly, the Cyberman Controller in *Doctor Who and the Tomb of the Cybermen* (published in 1978) looks identical to the other Cybermen apart from being seven feet tall and sporting a black helmet.

Terrance Dicks' novels *The Revenge of the Cybermen* (published in 1976), *The Five Doctors* (1983) and *The Wheel in Space* (1988) were faithful adaptations of the original scripts, adding little. Ian Marter injected *Earthshock* (published in 1983) and *The Invasion* ▶

Above: The stark – and spoiler-free – cover of *Earthshock*, which was first published in 1983. *The Invasion* followed in 1985, with *Attack of the Cybermen* and *Silver Nemesis* both published in 1989.

Right: *Iceberg* became the first original Cyberman novel when it was published in 1993.

Below: Former Cyberman collaborator Tobias Vaughn (played by Kevin Stoney in *The Invasion*) made a surprise return in *Original Sin*.



(1985) with his usual descriptive flair, character insight and humour. Controversially, he also added scenes of gruesome violence, as exemplified by the death of UNIT agent 013 in *The Invasion*: bloodlessly gunned down on screen, the book describes half his head being blown off, spattering the interior of his truck.

Eric Saward and Kevin Clarke adapted their own scripts for the last two Cybermen novelisations, *Attack of the Cybermen* and *Silver Nemesis* (both published in 1989) respectively. Saward added new scenes and much character detail, discussed the structure of the Cyber command hierarchy, named the alien alloy used to make Cybermen bodies – arnickleton – and placed Telos in the orbit of Tremulus Three near Tasker's Crown (whatever that might be).

By 1991, the Target imprint had passed from Universal Tandem to WH Allen and then on to Virgin Books, who began publishing a line of original *Doctor Who* novels. The 18th of these *New Adventures*, *Iceberg* (1993), was also the first original Cyberman novel and was written by the 1980s Cyber Leader himself, David Banks. A sequel to both *The Tenth Planet* and *The Invasion*, the novel also drew on elements of Banks' earlier work *Cybermen* (published by Who Dares in 1988), a reference book that included a speculative history of the Cyber race.

Set in 2006, *Iceberg* takes a companionless Seventh Doctor to the Snowcap base in the Antarctic, where he attempts to prevent the Cybermen from reversing the Earth's magnetic field and converting the passengers and crew of the stricken cruise ship *SS Elysium*. In this scenario, the Cybermen who invaded London in 1975 came from a faction that left Mondas 5,000 years ago and colonised Planet 14 in the outer solar system. Survivors of that faction are the antagonists whom the Doctor now encounters in Antarctica, upgraded to resemble the Cybermen seen in *The Wheel in Space* (1968). In the course of the novel, the brain of Co-ordinator 38, a Cyber Director like the one hidden in Tobias Vaughn's office in *The Invasion*, is implanted in the converted body of an unfortunate Snowcap soldier and becomes the first Cyber Controller.

Andy Lane's *Original Sin* (1995) is another sequel to *The Invasion*, albeit one in which the

ORIGINAL SIN

Andy Lane's 1995 novel *Original Sin* may not feature Cybermen but it nevertheless contains some intriguing Cyber details. In Spaceport Five Overcity on 30th-century Earth, the Seventh Doctor discovers that the mastermind behind lethal experiments in icaron manipulation is none other than Tobias Vaughn. Having cheated death at the hands of the Cybermen by transferring his mind to a duplicate Cyber body, Vaughn has survived for a thousand years, constantly upgrading himself and effectively becoming a Cyberman himself. Using his position as head of the Interstellar Nanoatomic company, he has helped to defend Earth against alien invaders for centuries, even designing the glitterguns that turned the tide in the Cyber War mentioned in *Revenge of the Cybermen*.

Far left: The Cybermen enslaved the planet Agora in the 1996 novel *Killing Ground*

Left: The 1997 novel *Illegal Alien* was reissued by BBC Books with this cover in 2014.

Right: A three-pronged attack on *The Wheel in Space* (1968).

Bottom: The two most recent Cyberman novels – *Made of Steel* (2007) and *Plague of the Cybermen* (2013).

Cybermen don't actually appear, and Steve Lyons *Killing Ground* (1996) is, like *Iceberg*, based around the concepts of David Banks' history of the Cyber race. In this, the Sixth Doctor takes new companion Grant Markham back to his home world Agora, a human colony, in the year 2191 There, they find that Cybermen have turned Agora into a breeding ground to perpetuate the Cyber race, selecting 500 candidates for conversion every three years.

Matching the ones seen in *Revenge of the Cybermen*, these Cybermen are 'CyberNomads', a subspecies of the Cyber race who left Planet 14 following the destruction of Mondas in order to conquer and exploit other planetary systems They've developed artificial emotional responses in order to intimidate their enemies, but the Doctor learns that, with their resources dwindling, they're becoming increasingly reliant on stolen technology

BBC Books began publishing its own range of *Doctor Who* novels in 1997 and the first of its Cyberman novels appeared that October. *Illegal Alien*, written by Mike Tucker and Robert Perry, is set in the London Blitz in November 1940 The Seventh Doctor and Ace discover that time-travelling Cybermen from the 30th century are stranded on Earth and have allied themselves with the Nazis, creating a new army of Cybermen at the Nazi beachhead on Jersey. The cover of the book's original edition indicates that, design-wise, these Cybermen are the same as the ones who besieged Station W3 in *The Wheel in Space*, and Tucker confirms that this was indeed the intention

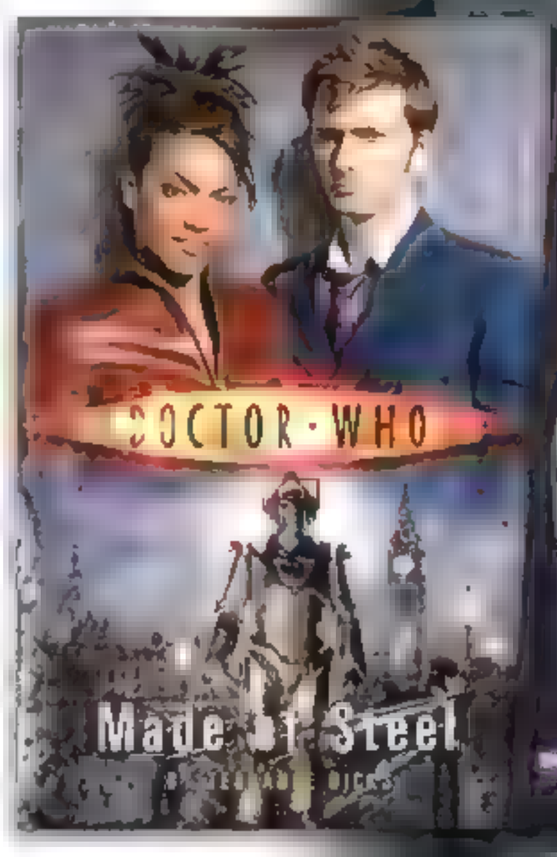
The epilogue of *Illegal Alien* suggests that the newly manufactured Cybermen would remain dormant until the invasion of the 1970s, but Tucker and Perry's sequel, *Loving the Alien* (2003), subverts this idea. As with *Original Sin*, the Cybermen don't feature in the book but the technology they left behind in 1940 is misappropriated in 1959 to change history, creating an alternate Britain where the population has been cybernetically augmented. Prefiguring *Army of Ghosts/Doomsday* (2006), the Seventh Doctor and Ace attempt to prevent an invasion of the prime reality by the Cyber-humans from the parallel world, with tragic consequences for the Doctor's companion.

A small group of Cybus Cybermen who survived the Battle of Canary Wharf in *Doomsday* are discovered by the Tenth Doctor and Martha in *Made of Steel*, a 2007 *Quick Reads* novella written by Terrance Dicks. These Cybermen were created on Martha's Earth rather than Pete's World and thereby escaped being sucked into the Void. But now they plan to reopen the Void gateway in order to release the Cyber-army there.

The most recent entry, Justin Richards' *Plague of the Cybermen*, features the Mondasian/Cybus hybrid Cybermen first seen in *A Good Man Goes to War* (2011) and *Closing Time* (2011). Becoming an army of Frankenstein's monsters besieging a bleak cliffside castle, the Cybermen here prove well suited to the trappings of the classic Hammer horror films – one of which was called, significantly, *The Plague of the Zombies*

The setting is the remote mountain village of Klimtenburg in 19th-century Imperial Russia, where the Eleventh Doctor realises that the villagers are suffering from radiation poisoning after being exposed to the wreckage of a crashed Cyber colonisation ship. The ship's surviving pilots are at large in the catacombs of the nearby castle, grave-robbing the local churchyard to acquire replacement parts for their damaged limbs and also building a power converter to revive dozens of Cybermen held in suspended animation inside the ship.

Published in April 2013, *Plague of the Cybermen* appeared just weeks before the initial broadcast of *Nightmare in Silver* and the début of the latest generation of Cybermen. These new additions to the Cyber race have yet to appear in prose but *Plague of the Cybermen* was so well received that it can only be a matter of time until they do.



THE NEXT DOCTOR

ARRIVING IN LONDON ON CHRISTMAS Eve 1851, the Doctor is surprised to hear someone call for his help. Except that it isn't him they're shouting for – it's another Doctor, being called by his companion, Rosita. The man seems to have his own Sonic Screwdriver and knows everything the Doctor does. Together they fight off and escape from a Cybershade.

But when the Doctor discovers the 'other' Doctor's TARDIS is actually a hot air balloon, and his Sonic Screwdriver turns out to be just an ordinary one, he realises that the man isn't a future incarnation of himself at all.

"I'm the Doctor. Simply, the Doctor. The one, the only, and the best. Rosita, give me the Sonic Screwdriver."

The 'Next' Doctor

Together the two Doctors track down the Cybermen, who have massacred the mourners at a funeral. They're in league with Miss Hartigan, Matron of the St Joseph Workhouse, who helps convert several orphanage and workhouse owners into Cybermen helpers.

Discovering a collection of infostamp data-storage devices used by the Cybermen, the Doctor realises that the 'other Doctor' has accidentally absorbed information about him after being attacked by Cybermen. The man is actually Jackson Lake – whose wife was killed and son abducted by the Cybermen.

Stranded in Victorian London, the Cybermen are using enslaved children from the workhouses and orphanages to build a CyberKing – a huge dreadnought-class Cyber warship and factory. Although the Doctor rescues the children, including Lake's son, the CyberKing is activated, rising out of the Thames to tower over London. The Cybermen place the converted Miss Hartigan at the heart of the CyberKing – their new ruler.

Jackson, reunited with his son and Rosita, watches as the Doctor takes to the sky in Lake's 'TARDIS' in a final desperate attempt to stop the Cybermen ..

TECHNOLOGY

Some of the technology the Cybermen rely on has been stolen from the Daleks within the Void – including a Dimension Vault concealed in the basement of Jackson Lake's house in London.

The Doctor thinks the infostamp data-storage devices contain information that was also stolen from the Daleks – including details about himself. Lake manages to destroy several Cybermen by breaking the safety features on the core of an infostamp so that they receive an overload of data. To assimilate data safely, the Cybermen plug the cylindrical device into a socket concealed beneath the 'C' logo on their chests.

The workhouse and orphanage owners taken over by the Cybermen are controlled by dual earpieces that flash blue. The converted humans then obey the orders given to them by Miss Hartigan.

Miss Hartigan's conversion is more extreme. Once secured, a headpiece descends and attaches to her cranium. Her eyes turn completely black as the process takes effect – although her imagination and will are such that she's eventually able to control the Cybermen rather than vice-versa. When the Doctor frees her mind totally from Cyber control and she realises what she's done, the fear she feels is enough to destroy the Cybermen and the huge CyberKing.

THE CYBERMEN

These Cybermen are from the parallel 'Pete's World', complete with the Cybus 'C' logo on the chest. Blasted into the Void between universes by the Doctor at the end of *Doomsday* (2006), they have somehow escaped. According to Jackson Lake they fell from the sky "in a blaze of light."

Once arrived, they created Cybershades. These are primitive limited-function cybernetic creatures designed to be more agile and less conspicuous in Victorian London. The Doctor speculates that they have been given the brains of cats or dogs. They seem to be used mainly for reconnaissance or to instil fear. A scanner screen in the main Cyber control room (within the CyberKing) later replays a Cybershade's view of its encounter with the Doctor and Jackson Lake. The creatures may relay a real-time feed, or this may be the playback of a recording.

The Cybermen themselves retain their ability to kill with an electric shock from the hand. They don't seem to have any other weaponry with them. They're led by a Cyberleader distinguished by black markings on the faceplate and a transparent cranium that shows the once-human brain within.

Using child labour, the Cybermen generate electricity in a huge subterranean engine room to power up their CyberKing. This is a huge Cyberman that rises up from beneath the Thames. The Doctor describes it as a Dreadnought Class Cyber warship, which implies he recognises the design, suggesting it possibly arrived with the Cybermen. But it's also possible the CyberKing was built by the Cybermen using available Victorian materials and technology as there's a definite 'steampunk' element to the design.

The CyberKing has built-in weaponry which blasts away at London from high above the city. As well as being a war ship, the CyberKing houses inside its chest section a factory capable of converting millions of humans into Cybermen.

In addition to needing the power generated by the children's work, the warship depends on an operator – the CyberKing itself. Miss Hartigan presumes that the Cyberleader will assume this role, but it tells her that its destiny is to serve the CyberKing. Instead, the Cybermen place Miss Hartigan into the 'throne' and a headpiece descends to convert her. Once linked to the systems, she claims she can see "the whole of infinity." From her elation the Cyberleader realises there has been a systems failure. After Miss Hartigan destroys the Cyberleader – with a blast emanating from her headpiece – she seems to have complete control of the other Cybermen.

JUSTIN RICHARDS

CLASSIC SCENE

Having promised her 'liberation' and power in return for her help, the Cybermen place Miss Hartigan in the control chair, where she will be converted into the CyberKing.

Miss Hartigan: You can't do this to me!

Cyberleader: Incorrect. It is done.

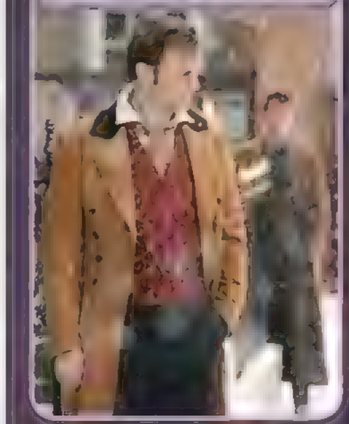
Miss Hartigan: But I would have served you anyway.

Cyberleader: Your mind is riven with anger and abuse and revenge. These have no place in a Cybermind. Activate. Emotions have tormented you all of your life. Now you will be set free. This is your liberation.

Miss Hartigan: Oh, for the love of God, have you no pity?

Cyberleader: Correct.

ESSENTIAL DATA



- Originally broadcast: 25 December 2008
- Viewing figure: 13.1 million

Writer: Russell T Davies
Production designer: Edward Thomas
Prosthetics: Millennium FX
Director: Andy Goddard
Producer: Susie Liggat
Executive producers: Russell T Davies, Julie Gardner
Main cast: David Tennant (The Doctor), David Morrissey (Jackson Lake), Dervla Kirwan (Miss Hartigan), Yelile Tshabalala (Rosita), Ruari Mears (Cybershade), Paul Kasey (Cyberleader), Edmund Kente (Mr Scoones), Michael Bertenshaw (Mr Cole), Jason Morell (Vicar), Nicholas Briggs (Cyber Voices)

TALKING SHOP

Gareth Roberts, the writer of *Closing Time*, on emotion versus logic, keeping it simple and giving the Cybermats some bite...

INTERVIEW BY MARK WRIGHT

Above: Cyber Leader – writer Gareth Roberts.

Opposite page: Craig Owens (James Corden) returned to *Doctor Who* in *Closing Time* (2011).

Below: Craig, baby Alfie and the Doctor (Matt Smith) discover an unusual infestation at the Sanderson & Grainger department store.

As the writer of one of the most recent *Doctor Who* adventures to feature the Cybermen, Gareth Roberts has a bold confession.

"The first time I saw the Cybermen as a kid was watching [the 1975 story] *Revenge of the Cybermen*, and I remember not being terribly excited by them," he admits. "Not in the sense of not liking them, but they just didn't really stay with me, not in the way the Zygons did."

Since 2007 Roberts has been a mainstay of the *Doctor Who* scripting team, contributing five adventures for the Tenth and Eleventh Doctors over the years. Despite his disappointing first impression of them, it was to the Cybermen that he turned for 2011's *Closing Time*, the penultimate episode of that year's series.

"The brief from [showrunner] Steven Moffat was to bring Craig Owens back for the Doctor's final few days before he goes to face what he thinks is his death. He's saying goodbye to a mate," he explains.

Craig (played by James Corden) appeared in Roberts' previous story, *The Lodger* (2010), and had proved popular with the audience. Roberts jumped at the chance to return to Craig and the domestic setting of *The Lodger*, but he felt this pivotal time for the Doctor needed something more. "I'd seen the master document that mapped out the series, and noticed there were no returning monsters during the run. I felt the Doctor's final adventure before heading off to his death [in *The Wedding of River Song*] needed some sense of history to it, and the Cybermen seemed a good fit for that."

Things had changed for Craig since the Doctor last saw him, having become a father to Alfie (*aka* Stormageddon, Dark Lord of All – if you speak baby, that is). Set against Craig's personal and very human struggle to be the best dad he can be, the Cybermen remain in the background of *Closing Time* (working title: *Three Cybermen and a Baby*), as the Doctor and Craig investigate disappearances in a department store – only to discover a crippled Cybership deep beneath its foundations.

"You can either do stompy, marching Cybermen, or you go for Cybermen that stay hidden in the shadows. I think they're much scarier when they're lurking," believes Roberts.

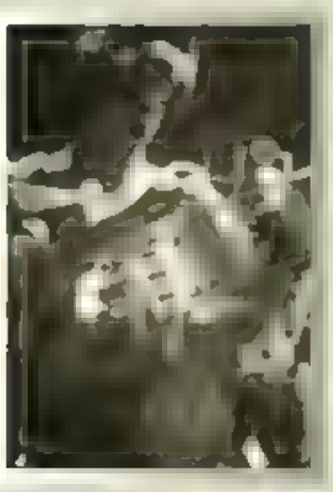
To keep his villains suitably shadowy, the writer brought back a piece of Cyber-technology that hadn't been seen on screen since *Revenge of the Cybermen* – a Cybermat. "I was really keen to bring the Cybermats back. They're very useful for building the threat without having the Cybermen themselves stomping around a department store, which would have been a bit daft."

The latest model of Cybermat was christened 'Bitey'. "It was Steven's idea to give them teeth," explains Roberts, "adding in that organic element, suggesting it had been a creature before conversion. It's such a joy to see Matt Smith chasing round the department store with a net, hunting Bitey." ▶

"I WAS REALLY KEEN TO BRING THE CYBERMATS BACK. THEY'RE VERY USEFUL FOR BUILDING THE THREAT WITHOUT HAVING THE CYBERMEN THEMSELVES STOMPING AROUND A DEPARTMENT STORE."

ROBERTS' ROBOTS

Gareth Roberts accesses the Cybermen's history computer for some of their past defeats at the hands of the Doctor...



THE TENTH PLANET
(1966)

"I quite like the original design of the Cybermen. It's one of those things that we're so familiar with from seeing it in books over the years. It might look to a non-fan absolutely ludicrous, but there's no way of telling! The voice is quite like Steven Hawking so it's moving along to that robotic style."

THE MOONBASE (1967)

"What seems odd to me here is that *Doctor Who* got this scientific adviser in Kit Pedler – and the science actually becomes worse! I didn't do physics after the age of 13, I have no scientific knowledge really, but even I know that you can't cut a hole in the corner of a moonbase and put some sugar bags up against it and the air won't disappear."

THE TOMB OF THE CYBERMEN (1967)

"*The Tomb of the Cybermen* is a lovely thing and most of that is down to Patrick Troughton He's an enormous tent peg keeping the whole marquee up a lot of the time. It's almost a reverse of the usual Cyber invasion plot, a *Mummy's Tomb* type story. It's corny as hell, but why not?"

"IF YOU'RE PLAYING AN EMOTIONAL STORY OVER THE TOP, MAKE THE SCI-FI STORY REALLY, REALLY SIMPLE."

Above: Craig gets more than he bargained for beneath the basement of Sanderson & Grainger

An illustration of a Cyber storage unit by concept artist Shaun Williams.

Asked how *Closing Time* complements previous encounters with the Cybermen, Roberts points out that "Not many of the earlier stories go into that conflict between human emotion versus emotionless logic. The early stories especially tend to be very male-dominated and militaristic; men on bases in identical uniforms, shouting a lot. The Doctor's speech in *Earthshock* about eating a well-prepared meal would be much more effective had we actually *seen* anybody eating a well-prepared meal. Or having an ice cream party"

With Craig's humanity and love for his son ultimately overcoming his conversion into the Cyberleader, was this emotional disparity something Roberts was keen to emphasise in *Closing Time*? "Not consciously. It's a running theme of Steven's take on *Doctor Who*, a universe where love really can conquer all, going right back to *The Empty Child* and 'Are you my mummy?' And if you think it sounds ludicrous when Craig says he blew up the Cybermen with love in *Closing Time*, the Doctor actually complains about it, pointing out exactly that – it *is* ludicrous. In his words, it's 'overly sentimental and simple'

"The funny thing is, you go through so many meetings and rewrites, then the episode goes out and the thing you laboured over for months is over in about two lines of dialogue. It s the point in the script where the Doctor says that the Cybermen have been down there, beneath the shop, for hundreds of years and now they've woken up. That little paragraph is the thing that changed about five times before getting it right, to get it down to that level of simplicity I really learnt from that; if you're playing an emotional story over

the top, make the sci-fi story really, really simple. Steven said at one point that things were getting a bit too complicated – all we needed was '*Tomb of the Cybermen* under a shop!'"

Going back to that original non-plussed encounter in 1975, does Roberts now have a different opinion of the Cybermen, having written for them in 2011? And how does he feel they measure up to the Daleks? "The Daleks were a happy accident," he reflects. "Nobody knew they were going to work as well as they did. With the Cybermen there was perhaps the necessity to create a new arch-enemy early in the Patrick Troughton era.

"Kit Pedler and Gerry Davis' original concept for the Cybermen was born out of a fear of body transplants, prosthetics and spare-part surgery. Nearly 50 years on, it's something we now take for granted and you wonder why that fear existed

"But I read an article recently that said we're only about ten years away from being able to go to a hospital and have our genetic coding determined from a blood sample. That data could be used to design and 3D print a new, compatible heart for transplant. We'll be able to copy and download parts of our brains. If you can do that, there are questions about identity Am I real?' That blurring of identity makes the Cybermen possibly even more relevant today."

As the Cybermen march towards the 50th anniversary of their first appearance in *The Tenth Planet*, are we likely to see further return engagements for the silver giants?

"There's a lot of potential still to be explored, lots of things you could do that haven t been done," Roberts muses. "That's what makes people go back to the Cybermen again and again. They are good story generators that make you think about what can happen to them. And that's all there in the future, just waiting to be done..."

"You will lead us. We will conquer this world." Craig's conversion begins.

A new design of Cybermat

EARTHSHOCK (1982)

"Loved it! It's so well made and beautifully put together. At the time it was astonishing In actual fact, you do feel a lot more emotion – the Adric stuff is quite moving. It becomes more of a drama than usual, more emotional."

THE FIVE DOCTORS (1983)

"The Cybermen are great in *The Five Doctors*! It's one of their most effective appearances, really. It looks good, great direction (which is a major plus point), all in a nice location."

ATTACK OF THE CYBERMEN (1985)

"*Attack* is very bound up in *Doctor Who* continuity, which isn't necessarily a bad thing I remember as a kid getting involved in the mythology of things, immersing yourself in all those complications. Children love that complicatedness."

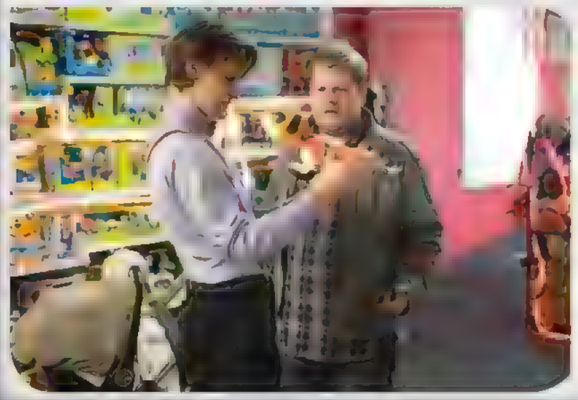
SILVER NEMESIS (1988)

"There's about five stories running at once, but *Silver Nemesis* is enormous fun, one of those *Doctor Who* stories where you have to go with it, rather than resisting. A lot of good laughs and good jokes."

CLOSING TIME

COLCHESTER, THE PRESENT DAY. At the Sanderson & Grainger department store, something is lurking in the shadows. A little after closing time, Shona, one of the sales assistants, is checking the fitting rooms when the lights flicker ominously. In the last changing room she comes face to face with a Cyberman.

The Doctor is nearing his appointment with death at Lake Silencio and pays a last call on Craig Owens, the friendly but unsure Earthling



"The Cybermen. They blew up! I blew them up with love!"
Craig Owens

with whom he briefly shared a flat. Craig is now a father, anxiously looking after his baby son Alfie while his wife Sophie is away. The Doctor intends only a flying visit but a number of clues, including power disturbances and a patina of teleport energy, compel him to stay.

The next day, Craig visits Sanderson & Grainger with Alfie and finds the Doctor working in the toy department; he's covertly investigating the disappearance of several staff members. Via a teleport in an out-of-order lift, the Doctor, Craig and Alfie are briefly transported onto the Cybermen's spaceship

They narrowly escape as the Doctor reverses the teleport and fuses it, buying them a little time. As they investigate further, the Doctor learns of a metal rat that has been seen in the store After hours they capture and deactivate a Cybermat, but are too late to prevent a security guard called George being taken by the Cybermen. They return to Craig's house where the Cybermat briefly reactivates until the Doctor neutralises it, reprogramming it to drain energy from the Cybermen.

The next day, the Doctor returns to the store and realises that the Cybermen didn't teleport down, they climbed *up*. Encased in the rock below the store is a vast Cybership waiting to arise...

TECHNOLOGY

This story sees not only the return of the Cybermen, but the reappearance of their metallic 'pets' the Cybermats. The Doctor explains that the Cybermats are infiltrators – "They collect power like bees collect pollen." One of them has been sucking the electrical energy from the area. The Cybermat has been spotted around the department store but has not attacked anyone, although it reveals that it's retained a savage set of organic teeth and can generate a fierce electrical charge. When the Doctor reprograms it, he nicknames it "Bitey".

The Cybermen themselves are in various states of dilapidation. One has a long scar down its face, all have damage to their armour. Although they're similar in most respects to the Cybus Cybermen they don't have the 'C' logo on their chests, and seem to utilise more organic material than just the brain. They still have the emotional inhibitor, however, which is once again their undoing. They have no weapons, but a Cyberman fells the Doctor with a single blow. Later, another Cyberman fires a bolt of electricity to knock Craig's improvised weapon from his hand. Both are means of attack familiar from the 1960s' stories.

Finally, the conversion process involves a helmet and chestplate closing around Craig's head and body like a suit of armour.

THE CYBERMEN

In *Closing Time*, the Cybermen are up to their old tricks – as on the moonbase they are skulking in corners and picking off their victims in secret. The story suggests an ancient incursion, however, as the Cybership crash-landed on Earth many centuries ago There were no survivors and the systems remained dormant while man built the city of Colchester over the top of it. When the local council helpfully laid power cables close by, a Cybermat reactivated and began channelling the power to its masters, who began rebuilding themselves using humans abducted from the department store above them.

There seems to be a particular kind of desperation in the Cybermen's activities here. Their ship is a corroded hulk and they're almost literally falling to pieces, even more of a spent force than the "tin soldiers" who tried to destroy Voga, though they have no time to inveigle human allies this time. Significantly, they *do* have prior knowledge of the Doctor.

They can muster some of their old brutality but, despite their boasts, it's difficult to believe that their shopping trips for human parts could ever have resulted in a full-scale invasion.

When the Doctor appears, the Cybermen can barely spit out a few insults before deeming him unsuitable for Cyber-conversion because his brain and binary vascular system are "incompatible". (They concede that "other body parts may be of use.") So, with a very limited pool of available humans to choose from, Craig Owens is quickly selected to become the new Cybercontroller.

"You will lead us," they tell him. "We will conquer this world." It's something of a leap of faith on their part.

Once again the Cybermen are defeated because of a fundamental misunderstanding of the power of human emotions. While undergoing the conversion process, as his emotions are nullified, Craig hears his son crying via a CCTV link from the store above. Alfie's cries cause an emotional reboot, enabling Craig to free himself from the Cybermen's equipment. The feedback damages the other Cybermen's emotional inhibitors and they explode The Doctor and Craig teleport out as the ship blows up.

Did the Doctor have an alternative plan to defeat the Cybermen? Perhaps he was simply putting his trust in his human friend, and was armed with the knowledge that he is destined to die at Lake Silencio the following day... DAVID MILLER

CLASSIC SCENE

In their buried spaceship, the Cybermen have secured Craig in the Cyber-conversion equipment as the Doctor watches in horror.

Cyberman: You have failed, Doctor. Begin conversion phase one, cleanse the brain of emotions.

The Doctor: No. Craig, fight it! They can't convert you if you fight back. You're strong. Don't give in to it!

Craig: Help me!

The Doctor: Think of Sophie. Think of Alfie. Craig, don't let them take it all away!

Craig: Make it stop! Please, make it stop!

The Doctor: Please, listen to me. I believe in you. I believe you can do this. I've always believed in all of you, all my life!

ESSENTIAL DATA

- Originally broadcast: 24 September 2011
- Viewing figure: 6.9 million

Writer: Gareth Roberts
Production designer: Michael Pickwoad
Prosthetics: Millennium FX
Director: Steve Hughes
Producer: Denise Paul
Executive producers: Steven Moffat, Piers Wenger, Beth Willis
Main cast: Matt Smith (The Doctor), Karen Gillan (Amy Pond), Arthur Darvill (Rory), James Corden (Craig Owens), Daisy Haggard (Sophie), Alex Kingston (River Song), Frances Barber (Madame Kovarian), Seroca Davis (Shona), Holli Dempsey (Kelly), Chris Obi (George), Lynda Baron (Val), Paul Kasey (Cyberman), Nicholas Briggs (Voice of the Cybermen)

ELIMINATE ALL WEAKNESS

Award-winning writer Neil Gaiman talks candidly about his ambition to upgrade the Cybermen in his 2013 story *Nightmare in Silver*.

INTERVIEW BY **SIMON GUERRIER**

On June 2013 the current affairs programme *Newsnight* spoke to Neil Gaiman about his new novel, *The Ocean at the End of the Lane*, and his two episodes of *Doctor Who*.

"I was incredibly happy," he said of his first one, *The Doctor's Wife*. "I got 95, 96, 97 per cent of what I wanted. The new one ' But before he gave his verdict on *Nightmare in Silver*, the interviewer changed the subject. Gaiman laughs at that now. "Yes, they missed a scoop," he says. What score would he give his second episode? "I don't think I'm going to answer. Truthfully, a lot of the things I wanted didn't really happen, just because of the way things were shot, or because of time and the nature of the beast."

His brief from showrunner Steven Moffat was to make the Cybermen scary. Where did he begin? "I made a mental list of things that troubled me watching *The Moonbase* [1967] as a kid. The fact that they were kind of stealthy. I wanted the new Cybermen to be really silent, to lose the whole clompy-clompy thing."

Didn't he like the previous version of the Cybermen, introduced in the 2006 story *Rise of the Cybermen/The Age of Steel*? "I enormously enjoyed the kind of steampunk design thing, and that you could hear them coming from a long way away. But there's something really nice about Cybermen just flitting in and being deadly."

Another idea was to make the Cybermen more ant-like in their behaviour, acting as a group instead of as individuals. "For example," says Gaiman, "when they cross the electrified moat, I originally had them dying, more coming and dying, and then more coming, marching over the bodies. The moat has 1,000 dead Cybermen in it, and 100,000 marching over them."

Other ideas were thrown into the mix. "Steven Moffat's thing was having Cybermen that could upgrade on the fly: you throw things at them, they think about it and upgrade. I wanted them silent and I wanted their faces to look more human – two dots and a line, like the original ones."

"I WANTED THEM SILENT AND I WANTED THEIR FACES TO LOOK MORE HUMAN – TWO DOTS AND A LINE, LIKE THE ORIGINAL ONES."

Left: Neil Gaiman, pictured in August 2013.
Photo © Tina Norris/Rex Features

Right: An army of seemingly unstoppable Cybermen gathers at the electrified moat in *Nightmare in Silver* (2013).

Opposite page: "There's something really nice about Cybermen just flitting in and being deadly," says Gaiman.

The script for *Nightmare in Silver* included a description of the Cybermen that was open to interpretation.

> The new model CYBERMAN is standing in an open doorway. Gleaming. Silver. Absolutely immobile.

How involved was Gaiman in the new design? "Oh, quite a lot. Me and [Moffat's co-executive producer] Caroline Skinner got to work on the faces. They sent us some designs and we didn't like them. Long emails were written explaining what made the old Cybermen scary."

In those emails, Gaiman cited *The Uncanny Valley* – a 1970 article written by Japanese roboticist Masahiro Mori. The idea is that the more a robot looks or acts like a real human, the more disturbing we find it. "And that's what I got," says Gaiman. "The body wasn't quite what I expected – it was more *Iron Man* – but I was very pleased with the face."

Today, *The Uncanny Valley* is a benchmark for those working in such fields as robotics, 3D animation and reconstructive surgery. When the Cybermen were created in 1966, Kit Pedler and Gerry Davis were also inspired by developments in medical science.

"Heart transplants were just about to start," says Gaiman. "People thought it was threatening and weird that you could have pacemakers or artificial limbs. When you've replaced all the bits, what are you left with? That was a real, good 1960s problem to use in a story."

Don't we still find it problematic today? "Yeah – and I used it in *The Doctor's Wife*. But last year I met a really nice model whose legs had been amputated. She'd become an athlete. She had carbon-fibre sprung legs designed to run with. She doesn't wear high heels if she wants to look taller, she wears different legs. It's not that we lose our humanity, it's more, 'We're human, we can do this...'"

Gaiman was keen to use the latest technological advances in his story. "I looked at what's worrying and weird in contemporary computers. A lot of it is the web: all these devices talk to each other. My phone is a little computer that talks to every other computer out there. The 1960s Cybermen were about replacing human beings part by part until you get things that aren't quite human any more. But the scariest thing now is that they're all in touch. They're plugged into the web and we're not. That was something I tried to do with the Cyberplanner," he continues. "I loved the idea of Cybermen using the Doctor's brain – all the things they could find there and drain from it – to communicate."

That meant Matt Smith playing two roles – the Doctor, and a partially cybernetic version of the Doctor. "Some people have said, 'But the Cyber Doctor is so emotional.' They wanted Matt to have played the Cyberplanner much more like Spock from *Star Trek*. But no, it's like riding round in a borrowed car – the Cyberplanner is in there digging about, seeing what works. I liked the idea of bringing up a bit of Doctors Nine and Ten as part of that. It's a mechanical consciousness using what's in the Doctor's head to communicate with the Doctor." And trying to rile him so that he makes mistakes? "Absolutely. It uses what it finds against him."

There are similarities between *Nightmare in Silver* and *The Ocean at the End of the Lane*. Both are about revisiting something strange and scary seen in childhood – the old Cybermen in the episode, a man's suicide in the novel – and exploring them from an adult perspective.

Gaiman agrees. "They were being written at the same time and I had the same stuff going through my head. I started the Victorian version of *Nightmare in Silver*, then wrote *The Ocean at the End of the Lane*, then went back to the next draft of the script."

The Victorian version of *Nightmare in Silver*? "Oh yeah," he nods. "Originally, the companion in that script was called Beryl. She was a Victorian governess in charge of two kids. Beryl was a Mary Poppins figure, so the idea was to have a kind of Mary Poppins adventure. When Steven changed that plan and Beryl became Clara, I said, 'Hang on, I've started writing the Victorian one.' He was like, 'It's time, she looks after two kids anyway.'"

How did that change affect Angie and Artie's roles in the final draft? "They definitely had less import and impact than in the original script. I would've loved to keep the early scenes, with the Doctor explaining that rule number one is no kids, and Clara still getting her way. Lots of people have said, 'Why would he take kids in the TARDIS?' The answer was in the script, but got cut. Or they say, 'Why do they bed down in Webley's rooms and not in the TARDIS?' But that was in the script too."

It's not just Artie and Angie. "A Cyberman passes Missy [a member of the punishment platoon], then drops its arm which doubles back and kills her. There were reasons for that in an earlier draft: an arm getting thrown over an electrified fence and one going through a narrow space that a full Cyberman couldn't. It got cut."

"It's what happens," he says, laughing. "There's lots I'm happy with. We now have quieter, slicker Cybermen. And Steven had a wooden Cyberman in *The Time of the Doctor* – that's awesome!"

Would he like to write for the Cybermen again? "Next time, I'd love to create a new monster, and do what they did with the Autons in [the 1970 story] *Spearhead from Space*. I don't think I've ever passed a shop window with plastic dummies in it without wondering just a little if the hands were going to come down and start shooting. That's part of the fun of *Doctor Who* – creating situations that make people see something they've always known with new eyes. And then write upset letters to the *Radio Times*. Yeah, next time I'll write a *really* scary one..."

DELETE, DELETE

"My favourite little scene didn't get shot," says Gaiman, referring to the web-connected nature of the new Cybermen. "Right at the end, a little Cybermite has survived, its light flashing as it beams information. There was a draft where we follow the beam to Cyberman headquarters, somewhere far off in space, where all sorts of different models of Cybermen essentially sit round a table, going, 'Okay, now we know what the Doctor is.' The one at the head of the table would have been a *Tenth Planet*, cloth-faced Cyberman."

The script also asked for a 1960s Cyberman to be included in Webley's display of Cyber relics at the start. "I figured that would be relatively easy to do," says Gaiman. "I thought they'd get one from a *Doctor Who* exhibition. As it was, we just had a couple of the more recent ones."

"THE IDEA IS THAT THE MORE A ROBOT LOOKS OR ACTS LIKE A REAL HUMAN, THE MORE DISTURBING WE FIND IT."

Opposite page above: Clara (Jenna-Louise Coleman) confronts the partially converted Webley (Jason Watkins), Angie (Eve de Leon Allen) and Artie (Kassius Carey Johnson).

Opposite page below: The Cyberman relics in the broadcast episode only included examples of the most recent design.

Left: "Technologically upgraded warriors" gain entrance to the castle.

Top: The Doctor (Matt Smith) fights an internal battle with the Cyberplanner.

NIGHTMARE IN SILVER

THE DOCTOR BRINGS HIS COMPANION Clara and youngsters Angie and Artie Maitland to Hedgewick's World, the greatest amusement park in the galaxy. They land on the fake moonscape of the Spacey Zoomer ride, but find the planet itself is derelict and abandoned – save for a platoon of Imperial troops and Mr Webley, an eccentric impresario.

Webley shows the visitors his threadbare collection of curiosities, including several deactivated Cybermen from a war that ended a thousand years ago. The Doctor suspects that something is wrong and

> *"Hail to you, the Doctor, saviour of the Cybermen!"*
> Webley

discovers tiny insect-like machines he recognises as Cybermites. Webley is attacked by the Cybermites and partially converted into a Cyberman, then Angie and Artie are captured.

When the Doctor comes looking for the children, Webley tells him that there's a force of Cybermen on the planet and that the Doctor's brain will be used as the new Cyberplanner. The Cybermites begin to convert the Doctor, but a battle ensues in the Time Lord's mind between the Doctor's psyche and the invading Cyberplanner. The two intelligences reach a stalemate and play chess for control of the Doctor's brain. Meanwhile, millions of Cybermen awaken in the galleries beneath them.

After an encounter with an upgraded Cyberman, the Imperial troops and Clara, along with Webley's diminutive assistant Porridge, retreat to an unlikely place of safety in Natty Longshoe's Comical Castle, but they are besieged by a vast army of Cybermen.

Porridge admits that he is the fugitive Emperor Ludens Nimrod Kendrick, who has run away to escape from his responsibilities. The Doctor, meanwhile, temporarily gains the upper hand over the Cyberplanner, but it quickly becomes clear that the only way to defeat the Cybermen entirely is to obliterate Hedgewick's World.

TECHNOLOGY

There are three million Cybermen in hiding beneath Hedgewick's World. The deactivated exhibits in Webley's collection are the same design as the Cybus Industries models but now the Cybermen are perpetually upgrading – their latest form is smoother and sleeker, with rounder heads, armour that closely follows the musculature of the body and wrist-mounted guns. A light flashes in their mouths when they speak and there's also a blue power cell in the centre of their chests.

The Cybermen can now move at lightning speed and adapt instantly to any environment, such as walking under water. They can rotate their heads through 360 degrees or remove them altogether to decoy the soldiers, and they can also detach their hands. They're vulnerable to electromagnetic pulse weaponry and, initially, to the Imperial troops' Anti-Cyber gun, which vapourises them.

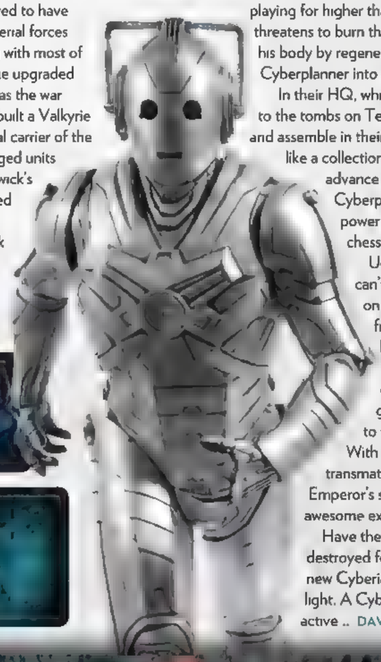
Instead of Cybermats we have Cybermites – insectoid machine creatures which can invade and upgrade other lifeforms at a microscopic level. Previously we learned that the Cybermen couldn't assimilate a Time Lord, but now they've upgraded themselves to utilise almost any living components. The Cybermen's operating system is still partly scrambled by gold, however, and the Doctor temporarily nullifies the cyber-implants by slapping the golden ticket for Hedgewick's World onto his face.

THE CYBERMEN

Once again, the Cybermen are presented as a long-dead foe from the past. In a story that has many fairy tale parallels, they are near-mythical creatures – and their attacks at super speed make them into lethal will-o'-the-wisps. The story includes other gruesome elements, such as a disembodied cybernetic hand and Mr Webley's partial transformation, which is one of the most ghoulish examples of Cyber-conversion yet demonstrated.

The Cybermen were believed to have been wiped out when the Imperial forces destroyed the Cyberiad along with most of the Tiberian Spiral Galaxy. The upgraded Webley tells the Doctor that, as the war raged on, the Cyberplanners built a Valkyrie – the name recalls the mythical carrier of the dead – to save critically damaged units and transport them to Hedgewick's World. Here they were repaired one by one using kidnapped visitors to the amusement park as spare parts.

The Cybermen needed a child's brain, with its infinite potential, to create a new Cyberplanner, but when the park was closed no more children came. The Doctor brought children to the planet, but his own brain proved much more suitable for the Cybermen's plans.



The Cybermites upgrade the Doctor and inside his brain the Cyberplanner comes to unexpectedly emotional life – its swaggering, flirtatious outbursts presumably come from vestiges of the Doctor's subjugated personality. Later, however, the Cyberplanner berates the Doctor for expending emotion over two children he barely knows. Clearly aware that he's playing for higher than usual stakes, the Doctor threatens to burn the Cyber-implants out of his body by regenerating, thus forcing the Cyberplanner into a stalemate.

In their HQ, which has distinct similarities to the tombs on Telos, the Cybermen awaken and assemble in their millions around the castle like a collection of toy soldiers. Their advance is halted only when the Cyberplanner diverts their brain-power to work on the Doctor's chess problem.

Ultimately, the Doctor can't defeat the Cybermen on his own. He frees himself from the Cyberplanner by modifying one of the Imperial soldiers' electromagnetic pulse gloves and putting it up to the implants on his face. With the other survivors he is transmatted off the planet to the Emperor's ship and there follows an awesome explosion.

Have the Cybermen been destroyed forever? In the debris of the new Cyberiad is a single winking blue light. A Cybermite still seems to be active .. DAVID MILLER

CLASSIC SCENE

In the Cybermen's HQ, the Doctor has been upgraded, with a filigree of cybernetic implants across the left side of his face. As the Cyberplanner gains control of the Doctor's mind, it dances around in triumph.

The Doctor/Cyberplanner: What a brain! Not a human brain, not even slightly *human*. I mean, I'm going to have to completely rework the neural interface, but this is going to be the most efficient Cyberplanner! Not a great name, that, is it? I could call myself Mr Clever. So much raw data... Time Lords! There's information on *Time Lords* in here. Oh, this is just *dreamy*...

ESSENTIAL DATA

- Originally broadcast: 11 May 2013
- Viewing figure: 6.6 million

Writer: Neil Gaiman
Production designer: Michael Pickwoad
Prosthetics: Millennium FX
Director: Stephen Woolfenden
Producer: Denise Paul
Executive producers: Steven Moffat, Caroline Skinner
Main cast: Matt Smith (The Doctor), Jenna-Louise Coleman (Clara), Eve de Leon Allen (Angie), Kassius Carey Johnson (Artie), Jason Watkins (Webley), Warwick Davis (Porridge), Tamzin Outhwaite (Captain), Eloise Joseph (Beauty), Will Merrick (Brains), Calvin Dean (Ha-Ha), Zahra Ahmadi (Missy), Aidan Cook (Cyberman), Nicholas Briggs (Voice of the Cybermen)

THE STUFF OF NIGHTMARES

The Cybermen have been integral to 15 television adventures, and although there are sometimes long absences between major stories they have been making cameo appearances since the late 1960s...

FEATURE BY **JUSTIN RICHARDS**

The surprise cliffhanger at the end of Part One of *Earthshock* (1982) depends for its impact on the audience immediately recognising a redesigned version of an enemy that had been absent from *Doctor Who* for seven years. In truth, however, the Cybermen have never really been absent from *Doctor Who* – ever since they first appeared in another memorable cliffhanger at the end of the first episode of *The Tenth Planet* (1966).

Like the Daleks, the Cybermen are part of the narrative landscape of the programme, woven into the fictional background of the series. Indeed, 'Daleks and Cybermen' are name-checked by the public, and within the programme, as the Doctor's main enemies. When the Sixth Doctor rants against the decadence of his own people in *The Trial of a Time Lord* (1986), the Cybermen are right there in his unflattering comparison. When UNIT returns after a long absence for *Battlefield* (1989), Cybermen are one of the alien menaces their armourers are apparently prepared for.

So perhaps it isn't surprising that Sarah Jane Smith has a picture of a Cyberman in her attic (in the 2007 *Sarah Jane Adventures* story *Warriors of Kudlak*), or that 'John Smith' has nascent memories of the creatures and includes them in his 'Journal of Impossible Things' in *Human Nature* (2007). Even the Master rates the Cybermen as memorable villains. In his Harold Saxon persona, he includes them as an example of alien menaces in his television address to the nation, bolstering his claims to have made contact with the Toclafane in *The Sound of Drums* (2007).

LIKE THE DALEKS, THE CYBERMEN ARE PART OF THE NARRATIVE LANDSCAPE OF THE PROGRAMME.

The Doctor too has shown images of the Cybermen to make a political point. When he defends his actions to the Time Lords in *The War Games* (1969), the alien menaces he cites as examples of the foes he has fought include the Daleks, Yeti, Ice Warriors, Quarks – and Cybermen. When the Brigadier remembers his UNIT days in *Mawdryn Undead* ▶

Opposite page: A largely wooden Cyberman attempts to break the siege of Trenzalore in *The Time of the Doctor* (2013).

Left: A Cyberman is prepared for a cameo appearance during the Doctor's trial in Episode Ten of *The War Games* (1969).

Above: In *The War Games* the Doctor uses a thought channel to show the prosecuting Time Lords an image of a Cyberman.

Above: The Brigadier's memories of *The Invasion* (1968) come flooding back in Part Two of *Mawdryn Undead* (1983).

Right: One of Henry Van Statten's museum pieces in *Dalek* (2005).

Below: Another nightmare – the helmet from the Cybermen's conversion chamber in *Closing Time* (2011).

AS ALL SPECIES IN THE UNIVERSE SEEM TO KNOW, THE CYBERMEN ARE A FOE THAT TAKE SOME DEFEATING.

(1983), the Cybermen are conspicuous in the flashback that shows him regaining his memory, represented by a clip from *The Invasion* (1968). Even though it isn't a sequence he could actually have witnessed within the story, it's chosen to jolt viewers' memories as much as the Brigadier's.

Cyber-memories are prominent in the Doctor's mind when he 'educates' Craig about who he is in *The Lodger* (2010), possibly prefiguring their next meeting in *Closing Time* (2011). It's hardly unexpected, then, that earlier – in *The Eleventh Hour* (2010) – the newly regenerated Eleventh Doctor had included the Cybermen as one of the enemies he'd defeated, showing the Atraxi how dangerous he really is. As all species in the universe seem to know, the Cybermen are a foe that take some defeating.

This could be partly why the Cybermen tend to be at the forefront of the Doctor's thoughts. Thanks to the vision of his prior experiences provided by the Keller Machine in *The Mind of Evil* (1971), we know that the Doctor is as terrified of Cybermen as he is of Daleks and Ice Warriors – also the Zarbi, but perhaps we'll gloss over that. This is reinforced by the flashback memories we see in *Logopolis* (1981) as the Doctor faces the death of his fourth incarnation...

Again, like the Daleks, the Cybermen are instantly recognisable – which is why that *Earthshock* cliffhanger worked so well. This makes both eminently suitable for cameo appearances within the series. If the story calls for a brief appearance from one of the Doctor's established foes, then the Cybermen are ideal.

When the Daleks returned to *Doctor Who* in the appropriately named episode *Dalek* (2005), it is actually a Cyberman – or rather, a Cyberman's head – that the Doctor and Rose first find in Van Statten's museum. "The stuff of nightmares," the Doctor says as he stares at the blank-faced image from the past. "Reduced to an exhibit" – for Van Statten, and for the audience. But it's more than that; together with the Autons and the Daleks, the presence of a Cyberman makes it clear that the 21st-century revival of *Doctor Who* takes place very much in the same fictional universe as the first 26 years of the show.

The Cybermen have been an integral part of the series' continuity since 1966. The Third Doctor was the only one not to encounter the Cybermen during his own era (although in 1983 he would come up against them in *The Five Doctors*). It may have been thought sensible to 'rest' the Cybermen after their frequent adventures against the Second Doctor, but that was not a deliberate policy. In fact, the original storyline for *Frontier in Space* (1973) included the Cybermen as the Master's allies in his scheme to provoke a war between the empires of Earth and Draconia. Before scripting (but after some initial design work), the Cybermen were replaced with the Ogrons. So it's fitting that both the Ogrons and the Cybermen are shown as species trapped inside Vorg's Miniscope in *Carnival of Monsters* (1973).

In fact, almost every time *Doctor Who* comes up with what *Blue Peter* would describe as a 'Monster Shopping List', the Cybermen are right there. From the original line-up in *The War Games* all the way through to *Dimensions in Time* (1993), the Cybermen are included as a matter of course. And the tradition has continued in recent years. It's as inconceivable that the Cybermen wouldn't lay siege to Trenzalore in *The Time of the Doctor* (2013) as it is that they wouldn't be involved in the creation and deployment of the Pandorica in *The Pandorica Opens* (2010).

But that doesn't mean that the Cybermen have become – or ever can become – just one of the crowd. It would be something of a waste to use the Cybermen just to make up the numbers of alien hordes. It's far more satisfying when their reputation is used to emphasise what's at stake, as in *A Good Man Goes to War* (2011), where Rory's showdown with the 12th Cyber Legion forms a mini-adventure in its own right – as well as making it apparent just how high the stakes in the search for Amy have become. ▶

Above: A Cyberman loses his head during the preparations to record *Dimensions in Time* (1993).

Below: Rory (Arthur Darvill) encounters members of the 12th Cyber Legion in *A Good Man Goes to War* (2011).

BIG FINISH CYBERMEN

Cybermen stories are an important part of the *Doctor Who* universe created by audio production company Big Finish. Alan Barnes has been the company's script editor since 2006 and appreciates the challenges of writing for the monsters. "When you begin to put together a Cybermen story, you have to start seeing the world through a Cyberman's eyes," he says. "But you can't have any sympathy for them. Because, whereas even Daleks can be tempted, or (under very particular circumstances) negotiated with, there's no such room with the Cybermen. They're relentless, a force of nature – no mercy, no deals, no hope. They want one thing: to survive. That's it. So they're a tough write – your story logic has to be unimpeachable; you can't hide shonky plotting in a Cybermen story, they're going to give you no room to manoeuvre. Working out my own Cyber-script, *The Girl Who Never Was*, was weeks, months of hell. But actually, it's one of the ones I'm proudest of, because in story terms I don't think I've written anything tighter."

To date, Big Finish has released the following Cyberman stories:

SWORD OF ORION [February 2001]
SPARE PARTS [July 2002]
REAL TIME [December 2002]
THE HARVEST [June 2004]
SILVER LINING (*Bernice Summerfield*) [December 2004]
CYBERMAN: SCORPIUS [September 2005]
CYBERMAN: FEAR [October 2005]
CYBERMAN: CONVERSION [December 2005]
CYBERMAN: TELOS [February 2006]
THE CRYSTAL OF CANTUS (*Bernice Summerfield*) [June 2006]
THE REAPING [September 2006]
THE GATHERING [September 2006]
THE BLUE TOOTH (*Companion Chronicles*) [January 2007]
HUMAN RESOURCES: Part 1 [July 2007]
HUMAN RESOURCES: Part 2 [August 2007]
THE GIRL WHO NEVER WAS [December 2007]
KINGDOM OF SILVER/KEEPSAKE [September 2008]
THE ULTIMATE ADVENTURE (*The Stageplays*) [September 2008]
CYBERMAN 2: OUTSIDERS [December 2009]
CYBERMAN 2: TERROR [December 2009]
CYBERMAN 2: MACHINES [December 2009]
CYBERMAN 2: EXTINCTION [December 2009]
LEGEND OF THE CYBERMEN [June 2010]
THE SILVER TURK [October 2011]

TORCHWOOD: CYBERWOMAN

In this story from the first season of *Torchwood* (originally broadcast in 2006), it transpires that Ianto Jones has rescued his part-cybernised girlfriend Lisa Hallett from the events of the *Doctor Who* story *Army of Ghosts/Doomsday* (2006) and has her secured in the Cardiff Torchwood facility. She escapes, ready to create a new army of Cybermen...

For the first time, a *Doctor Who* story spills over into another series – not just as a passing reference or a photograph, but in effect a full sequel. It may take place on a much more limited scale, but it is also far more personal. What's more, this is not a gratuitous *Doctor Who* monster turning up in another series to give the spin-off credibility. This early episode serves to show that the two series are more tightly linked than simply sharing a main character.

These links became more apparent as the series progressed, culminating in the *Doctor Who* story *The Stolen Earth/Journey's End* (2008). A scene with Cybermen invading the TARDIS, a prelude to the following episode *The Next Doctor* (2008), was cut from the *Journey's End*.

More than that, the whole story actually depends on the cybernisation process, the theme of the loss of humanity. The *Torchwood* story explores the emotional ramifications of the Cybermen, and what they represent, in greater depth and in a more adult fashion than would be possible in *Doctor Who*. In many ways it's an episode that's closer to *Doomwatch* – that other Kit Pedler/Gerry Davis creation – than it is to its parent programme.

THE CYBERHEAD THAT FEATURES IN *THE TIME OF THE DOCTOR* IS SURELY ONE OF HIS MORE DISTINCTIVE AND UNUSUAL COMPANIONS.

In both *The Pandorica Opens/The Big Bang* and *The Time of the Doctor* the Cybermen, like the Daleks, play a much larger role. One of the most disturbing sequences in *The Pandorica Opens* confronts Amy with a damaged Cyberman, bringing her literally face to face with the horrors of cybernisation.

Although we never actually see the Doctor acquire 'Handles', the Cyberhead that features in *The Time of the Doctor* is surely one of his more distinctive and unusual companions. The Cyberman that Handles was ripped from may have been devoid of emotion, but it's an emotional moment for the Doctor and the viewer when Handles finally ceases to function.

Finally, it's no accident that the two races featured most prominently in *The Time of the Doctor* – the enemies chosen to represent the Doctor's centuries of struggle to defend the people of Trenzalore – are the Daleks and the Cybermen. Both are inextricably linked with the Doctor, and woven into the rich tapestry of the series.

Above: Amy (Karen Gillan) is about to discover that Cybermen are hard to kill in *The Pandorica Opens* (2010).

Left inset: *Torchwood*'s Ianto Jones (Gareth David-Lloyd).

Left below: Lisa Hallett (Caroline Chikezie) is partially converted in *Cyberwoman* (2006).

Below: The Eleventh Doctor (Matt Smith) spends his twilight years with 'Handles' in *The Time of the Doctor* (2013).

"Our life span was getting shorter, so our scientists and doctors devised spare parts for our bodies until we could be almost completely replaced."

A nightmare of medical science in the shape of giant, emotionless killers, the Cybermen joined the ranks of iconic *Doctor Who* monsters almost 50 years ago.

This lavish publication uncovers their origins, examines all their appearances in the series and interviews the key players in their enduring success. Prepare to be upgraded!

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